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UNSEEN SORROW.

WRITTEN FOR THE NEW YORK CLIPPER, BY VANDYKE BROWN.

I sometimes wonder could we read
The truth through all disguise,
Could we but see the hearts that bleed,
And hear the secret sighs—
If all the wretchedness and woe
That blight the earth to-day
'Twere possible for us to know—
Could any heart be gay?

Somewhere a mother weeps above
Her darling's coffined form;
Somewhere a maid has lost her love
In tempest or in storm;
Somewhere a gentle soul and brave
Has sunk beside the way,
And over many a new-made grave
Fall bitter tears to-day.

The hope that flushed the eastern skies
Goes out behind a cloud:
Here, stark and cold, a young girl lies,
Her bridal robe a shroud!
There, gaunt Despair lays icy hold
Upon a weary heart,
And griefs that never may be told
To life their gall impart.

The rosy dreams that gladden youth,
Each cherished hope and plan—
How many of them all, forsooth,
Does sorrow leave the man?
We laugh awhile in childhood's days,
We weep through manhood's years—
As days to years, so Fate outweighs
Our laughter by our tears!

Some skeleton each bosom locks
In secret and in dread;
'Twould seem from out Pandora's box
That Hope itself had fled.
What weary vigils do they keep
Who watch for Hope's return—
What Rachels for their children weep,
What Leahs for love still yearn!

Yet God is good! Aye, so they teach
Who ought to know the best;
But tell me, does His goodness reach
The stricken and oppressed?
And does your faith bring ease or pain,
To Lazarus give a crust,
Or cause the flower to bloom again,
When trampled in the dust?

Ah, well for us, and well, indeed,
We cannot even guess
How many hearts there are that bleed
In silent wretchedness!
For if the suffering and woe
That fill the earth to-day
'Twere possible for us to know,
Would any heart be gay?

MARGARITA.

A STORY OF LOS SANTOS INNOCENTES.

WRITTEN FOR THE NEW YORK CLIPPER, BY WM. H. BUSHNELL.

Monterey was bubbling over in anticipation of fun and making ready for the festival day devoted by lovers of mischief to every kind of harmless imposition. Hours were consumed by the senoras and senoritas in emptying eggs of their natural contents and refilling the shells with perfumed water, cologne and gold and brilliantly colored paper cut into the most minute particles, and deftly closing the punctures with wax against the time of breaking upon the heads of their masculine friends. The most preposterous and improbable stories were invented to be launched upon the credulous and the most crafty traps baited for the unwary.

But when the sun-gilding faded from the waters of the bay and phosphorescent sheen began to take its place until the waves seemed fringed with silver fire, lovers prepared to wander about and black eyes to sparkle more brightly beneath the influence of soft, sweet words, and the ladies paused in their preparations to listen to the tinkling of guitar and the musical cadence of voices, or, idly swinging in their hammocks, dreamed of a king yet to come to whom they would willingly bow the knee in homage.

Thus one swung beneath the orange, lime and coco trees within a garden upon the borders of the town. The dainty cigarette that had felt the kissing of her moist, red lips had dropped from the jeweled fingers, and the rebosa had slipped away and hung trailing to the ground, giving her face and figure plainly to view under the bright starlight.

And that face was beautiful, and in repose gave little evidence of the strong passions slumbering until jealousy or anger at slight or insult awoke them.

Like all of her race and pure Castillian blood, unmixed with the base alloy of Mexican or Indian, her complexion was as white as the unstained snow, and her hair and eyes were as intensely black as the sky in a starless, moonless night. Save under excitement, no flush mantled her cheeks—then waves of the most burning crimson creamed and surged there. The head was carried with a queenly poise, the figure was tall, lithe and graceful, the hands and feet were small and exquisitely moulded. The lips were as a just-opened carnation bud—when parted, revealing teeth as white as ever pearls by daring diver found; when compressed, expressive of the most condensed, vindictive passion; and when curled, the most indignant scorn.

But now the waves within her breast were at rest, save only those that came rosy-tipped with hope and love, and as a step was heard the light kindled within the depths of her midnight eyes, and the lace upon her bosom rose and fell fitfully.

"Margarita?"

"*Senor Americano?*"

"Why that cold name?" questioned the visitor, as he rested his hand upon the silken netting of the hammock and caused it to cease swinging.

"You would have me call you ——"

"Familiarly, as I do you."

"Carlos?"

"*Si, senorita.*"

She slid gracefully from the silken swing and stood by his side, a striking contrast, for his was the Anglo-Saxon blood, the blue eyes, the hair of rich chestnut hue, the rosy-white complexion, the tall, broad-shouldered, muscular form.

"Come, Margarita, let us walk together under the beautiful night. It is a fit one for lovers and ——"

"Lovers?" she repeated, turning the full blaze of questioning eyes upon him.

"Certainly," he answered with a laugh that if analyzed would have revealed far more of lip than heart. "Have we not been so since the day we first met? Who else has waltzed or rode with you? Come."

She took the proffered arm and leaned heavily upon it, with the long curls of her hair touching his shoulder and the warm breath fanning his cheek. But the lace rebosa, worn with the witching grace that those of another race can never equal, so hid face and eyes that he could not read their changing expression, and so muffled the lips that the melody of her voice was indistinct.

Long they wandered and much he talked of ove, of her beauty, but never a word of the day when he hoped to call her his own. Yet if flirtation, the pleasure of being in her society, was his only object in coming, he had met his match, and as light as his compliments were her answers. But she did not fail to endeavor to make him a captive to her charms, and lavished upon him sufficient of tenderness to have satisfied any heart. And very few men are made of stuff stern enough to have resisted such smiles, such soft, tender glances, such low-voiced words, such magnetic touches of the fingers, without having their blood run more impulsively through the veins.

And even while the girl listened she wondered why, if indeed he loved her as he professed, he made no effort to bind her by vows; why, if she was dearer to him than all the world, he did not assure himself that another should not come between and steal her away. But there was nothing of this, and jealousy began to be born within a heart where once given sway it would increase to a tempest of revenge.

But still he talked of love! Still he told her of her peerless beauty, of her eyes as stars and voice as the music of a choir angelic. And still they loitered and still she bent all her fascinations upon him without avail. When an avowal that he could not live without her seemed nearest, when pleading for her to become his wife appeared trembling upon his tongue, when she deemed it impossible to avoid such a consummation, he deftly turned his words into another channel, and the "Yes" she was prepared to warmly and blushingly answer was icily strangled within her heart.

"When shall we meet again?" questioned the girl, as he lingered in the act of parting.

"Certainly at the Carnival of the Innocentes," he laughed.

"And you take me for one," she murmured under her breath, and then added aloud: 'Of course I shall be there, senor. And you?"

"You can depend upon my meeting you. It is a pleasure in prospect."

"And you expect to recognize me?"

"Why not? Do you think it possible my heart would fail to beat more swiftly when you came near, even should my eyes fail to penetrate your disguise?"

"I shall expect to meet you, though not to receive much attention from one who has so many loves."

"Many? Is it possible you are jealous, Margarita?"

She drew away from him; her lips were compressed and her breath came more swiftly, and her eyes flashed as she responded:

"The daughters of my race love, if at all, with their whole heart and being. They know but one idol. The blood within their veins runs with volcanic heat, and they scorn a divided passion."

"Then you would have me swear that I love but one alone?"

"But one alone."

"And that you are the adored one?"

"Yes, by the cross."

"Would that make my love any stronger after what I have told you? Be content, at least, until we meet again."

"On the day of *Los Santos Innocentes.*"

"Yes—good-night."

He turned almost abruptly away, as if fearful of further questioning, and disappeared among the perfume-breathing trees. The eyes of the girl followed, and her ears listened eagerly. But very soon she heard him whistling a merry waltz, and her face flushed with indignation as she muttered:

"One who loved truly and deeply would not have thus departed without a single tender word—a single caress. There was no warm pressure of the hand, no fond kiss—only a single cold good-night. He does not love as I love him—the saints only know how much. The Spanish girl may have been a pleasant companion for an hour, but was not good enough to be made wife. Heaven! if his words were only idle flirtation, while I have lavished upon him the wealth of my very soul! If so, let him beware. Deep as love may have been, hate is more strong, and —— Quito, what brings you here?"

A half-breed servant answered that accident only had caused his intrusion. Then he whispered a few words and her face suddenly became as ashes, her eyes as burning diamonds, and her lips purpled with the intensity of passion. But she quickly commanded herself and answered:

"Mount, Quito, and ride as you would for the salvation of your soul! Go! I will await your coming even here," and she fiercely motioned him away.

As one passion-driven, as the beautiful, but treacherous and dangerous jaguar of her native land when in captivity, she walked backward and forward until the sound of spur-driven hoofs commanded her attention. Then, before the messenger had time to dismount from his reeking and panting mustang, she sprang to his side and demanded:

"Well, Quito? Quick! Delay would strangle me."

"It is true, senorita."

"Swear!" she exclaimed fiercely and as one who would gladly disbelieve.

"I swear by the cross and the saints, and ——"

"Go on!" she interrupted hoarsely.

"I saw and heard ——"

"Hush! for the love of Heaven! Come with me."

He obeyed her tremblingly. The ever kind and beautiful mistress had changed into a fiend. Her face startled him as he looked upon it. His eyes could not endure the lightning that flashed from hers, and his ears shrank from the hissing words she breathed in response to his tidings. Then, with a warning not to lisp to a single soul what had passed between them, she flung him a handful of gold, and rushed within doors, as if pursued by the skeleton of some terrible phantom that would not be buried.

Until the morning of the day of the festival the Spanish girl remained at home, and was busily engaged in preparation for the event. Had her lover come, she would apparently have had no time to wait upon him. But when the hour of going forth to mingle with the maskers and play harmless jokes upon friends had arrived, she summoned Quito, and, attended by him, rode swiftly to the city.

"Remain here and wait for me," she said in a voice he scarcely recognized, so changed was it from its customary sweetness. "Let nothing tempt you to disobey. Be faithful, and you shall have sufficient gold to marry her you love. Play me false, and, by all the saints, not even the altar shall shield you from my vengeance."

Without waiting for an answer, without giving a thought to the man who trembled before her, she snatched a basket of perforated, blown and refilled eggs from him, and walked forward to become one of the merry crowd. Upon every side she recognized mischief-loving acquaintances, and many a bath of Cologne and tinsel they received from her hand as the eggshell crushed upon their heads. So onward, weaving in and out, she proceeded until her store was nearly exhausted. Then a fair cousin rushed to her side and exclaimed:

"Give me an egg, Margarita! Mine are all gone, and yonder is the Senor Americano who has been playing love to me."

"You!" was repeated with a convulsive start.

"Yes. Only last evening he swore by all the stars that he loved me alone. But I knew he was false, was only toying with me, and I coquetted with him, for he sails to-morrow for his own land, and to wed a yellow-haired beauty whose image he wears next to his heart."

"You know this to be a fact?" was asked in accents between a wail and a curse.

"Certainly."

"Then Quito was right.'

"What did you say, Margarita?"

"Noth—nothing."

"But give me an egg that I may drown him for his fickleness."

"Take one. No, not that, *por l'amor de Dios!*" she exclaimed, snatching away the peculiarly-painted shell. "That—that is ——"

The man of whom they were talking chanced to come near while they were speaking, and the sentence was left unfinished. Instantly both dashed towards him, and twin eggs were broken upon his head—one raining down the choicest and most delicate of perfume and the other oil of vitriol.

Half blinded, burned, in terrible pain, he fell, unknowing who his assailant was, so perfectly was she disguised and closely masked. Help was speedily at hand. He was carried on board the ship in which he had proposed to sail on the morrow, and (under skilful treatment) before the voyage ended a few red marks alone told of his narrow escape from the vengeance of a woman mad with jealousy.

But never again did Margarita take part in a carnival of a like nature, and never anyone saw her little right hand ungloved. What the reason was herself and Quito alone knew until the day of her death. Then it was found a mass of unsightly, deep-burned, livid scars, and the faithful servant ever after crossed himself when was mentioned in his hearing the day of *Los Santos Innocentes.*

SCENES FROM POPULAR PLAYS.

"THE COLONEL."

This comedy, which is still running at the Prince of Wales Theatre, London, Eng., where it reached its 300th night Nov. 21, is from the pen of F. C. Burnand, who founded it in part upon a French piece entitled *"Un Mari a la Campagne"* (A Husband in the Country), from which "The Serious Family" was derived. Mr. Burnand, however, claims that the character of Col. Wottwell W. Wood, U. S. Cavalry, is original. The piece has also achieved no little success in the English provinces, where it is being played by two companies under the management of Edgar Bruce. He produced it in Abergeldie Castle, Scotland, Oct. 4 last, before the Prince and Princess of Wales, and the occasion was made memorable by the attendance of Queen Victoria, who then witnessed a play for the first time since the death of her husband, Prince Albert. The piece was first acted in America recently in the Boston (Mass) Museum, where it found much favor, and it has since been played on circuit by a company under the management of Eric Bayley, who was in the original London cast. It will shortly be produced in the Park Theatre, this city.

"THE MIMBER FROM THE FIFTH."

WRITTEN FOR THE NEW YORK CLIPPER.

In some of the rural sections of the Quaker City several grief-stricken citizens placed, in addition to the usual tokens of sorrow, their iron and other railings in mourning for President Garfield. The effect was sombre in the extreme, especially on places where the cypress, the willow and other funereal trees overshadow the usual floral adornments, and where heretofore lighter colors have pleasantly relieved the gloom naturally associated with them. Among others thus discolored were the elegant rails surrounding the spacious grounds of an eloquent and popular representative of the people. Wide carriage drives, shaded by ample foliage, alternate with well-kept footpaths, fringed with flowers of many hues, white statues, obelisks and vases peep from their leafy coverts at frequent intervals, and a life-size marble figure of exquisite workmanship, the right hand pointing upwards, crowns a pedestal standing upon the lawn in front of the half-concealed mansion—a not unapt illustration, amid the apparent surroundings, of that sublime idea which

Sustains the weak, reproves each fond delay,
Allures to brighter worlds, and points the way.

From an adjacent eminence the view is very lovely, and one eminently calculated to inspire the grave thoughts incident to the first glimpse of a suburban mausoleum, and therefore the writer may be excused if, on that pleasant day during the never-ending heated term, when the thermometer indicated *only* eighty-eight degrees in the shade, and he stood pensively contemplating the scene before him, he thus addressed a passing stranger:

"What cemetery is this, my friend?"

The individual gazed as if doubting the soundness of his own auriculars or the sanity of his interviewer, and the question was repeated. Then he answered:

"A shimmethry! Yon a shimmethry? Wor ye born amang savidges that ye can't tell a dacent mon's house from a dirthy ould boneyard?" and he spat on the ground with evident disgust.

"Could you give a civil answer, if you tried?" we asked.

"Go way, mon," he replied; "go way. *If you're sich an ignorassmus as ye purtind, ye'll niver larn from the lips ov Pat McKiernan that yon's the palashul risidinse av the Mimbir from the Fifth!*"

IOTA.

Germantown, October, 1881.

THE PLANET SATURN is now in opposition to the sun. But the sun will probably survive, in spite of the opposition of Saturn and all his rings.—*Lowell Courier.*

VERSES FOR MY TOMBSTONE,

IF EVER I SHOULD HAVE ONE.

We remember to have seen the following lines published some thirty years ago. They are said to have been found in the death-bed of a famous London courtesan.]

The wretched victim of a quick decay,
Relieved from life, on humble bed of clay,
The last and only refuge for my woes,
A love-lost, ruined female, I repose.
From the sad hour I listened to his charms,
And fell, half-forced, in the deceiver's arms,
To that whose awful veil hides every fault,
Sheltering my sufferings in this welcome vault,
When pampered, starved, abandoned or in drink,
My thoughts were racked in striving not to think!
Nor could rejected conscience claim the power
To improve the respite of one serious hour.
I durst not look to what I was before;
My soul shrank back and wished to be no more;
Of eye undaunted and of touch impure,
Old ere of age, wornout when scarce mature;
Daily debased to stifle my disgust
Of forced enjoyment in affected lust;
Covered with guilt, infection, debt and want,
My home a brothel and the streets my haunt—
For seven long years of infamy I've pined,
And fondled, loathed and preyed upon mankind,
Till, the full course of sin and vice gone through,
My shattered fabric failed at twenty-two."

THE BRAND OF CAIN.

TRANSLATED FROM THE FRENCH OF FORTUNE DU BOISGOBEY FOR THE NEW YORK CLIPPER,

BY COL. THOMAS PICTON.

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BOOK II: A DESCENDANT OF THE CONQUEROR.

CHAPTER II.

Upon the evening of that eventful day, the Mornacs, husband and wife, were conversing in the chimney-corner of the dining-room at their cottage.

In Switzerland evenings are ever fresh, and a fire is not unwelcome during May; consequently the worthy dame had caused a huge back-log to be fired as a preventive against dampness. Andree, overcome with fatigue, had gone to bed early, while Madame De Mathis never sat up evenings. Madame Mornac was consequently left alone with her husband, and, as they had ample topics for discussion, their *tete-a-tete* was particularly agreeable.

"Truly, my dear friend," said the ex-notary, "I am tempted to believe in our being pursued by an evil destiny during the past year. Poor De Mathis' death, your adventure upon the beach at Biville and the danger incurred to-day have been more misfortunes than had before happened to us during our thirty years of married life."

"True, and I cannot help tracing in all that has happened to us the hand of that scoundrel Jules Noridet."

"Who? Monsieur Noridet! He is here. I met him yesterday while returning from the burgomaster's."

"And you have not as yet told me!" exclaimed Madame Mornac, bounding from her chair.

"My Heavens! since we have quareled, I scarcely thought that his presence at Schauffhausen would be of interest to you."

"Don't you understand that it was he who sought our death this morning?"

"Oh!" ejaculated Monsieur Mornac, whose disposition was averse to presumption of guilt.

"There you are with your mania in believing none upon the world's face but honest people. I tell you that this fine gentleman has been for days prowling around our cottage to spy out our habits, and that he has seized upon the moment when he was pretty sure of not being seen, to cut the rope attached to the boat."

"The fact is that I have examined the boatmen, and they all vow that the rope was clean cut by a knife or hatchet. Still I cannot find it in my mind to believe that there are men ferocious enough to commit an aimless crime."

"Aimless! But Noridet has, *parbleu!* a very good one."

"What, I pray of you? Rich as he now is, think you he would risk the Court of Assizes?"

"In the first place, there is no Court of Assizes in Switzerland! And, again, do you understand how much this Jules detests Andree, who ought to take from him her uncle's fortune?"

"A man can detest people without aiming at their assassination."

"All that is very fine; but I have a clear head, and will show it to-morrow. Since you are so timid, I will find in person the authorities of Schauffhausen, and make a complaint."

"Heavens! dear friend, I do not refuse to accompany you," interposed Mornac, unwilling to allow conjugal altercations to assume shape, "yet it strikes me that to-morrow would be better devoted to a search after your preserver."

"One don't interfere with the other. However, I am quite ready to give preference to him whom I desire to thank and recompense as he merits. After that we will devote attention to Noridet, who will lose nothing through waiting."

"I fear that we shall have trouble in refinding that singular individual. The burgomaster confirms all stated. It appears that the unfortunate being arrived hither about the time we did, and conceals himself like a leper by reason of hideousness."

"That is credible. But at least his name is known."

"He is called, or calls himself, Pierre Lefort, and should be wealthy, as he has already given a thousand francs to the city poor."

Contrary to habit, Madame Mornac subsided into a silent meditation. It could be easily imagined that the mystery of the man with the death's head engaged her mind to the exclusion of Noridet.

"Well," she suddenly exclaimed, "say what you will, I am not sorry that the poor fellow is so hideous."

"Why?" demanded the astonished husband.

"Heavens! because our Andree has a vivid imagination, and might grow infatuated with her preserver."

"She must marry, my dear friend."

"Marry! marry! That's easy to talk about. You know that she is perpetually dreaming about that litttle vagabond rendering us such service at Biville; for during the past six months we have been spending our entire time in being saved. She talked about him this morning."

"Yes, Jean of the Cliffs. Assuredly, this love business is downright folly, although I cannot make myself believe the poor devil to be guilty of all the abominations charged upon him."

"That does not prevent my disgust at hearing him talked about."

"He must have gone to England after his escape, for our farmer Pere Dangue wrote the other day about selling his rookery upon the Black Stone to pay the expenses of his trial. And that reminds me of a singular coincidence."

"What's that?"

"Maitre Frouchard, my successor, spoke to me on the eve of our departure of a young man who would prove an excellent match for our Andree, as he had invested five hundred thousand francs under his directions, and is remarkably handsome. Moreover, this Phœnix of husbands is named De Monville, the very title Jean pretends to be his right."

"Well, that only proves Jean to be an impostor, of which I never had the faintest doubt."

Madame Mornac was too ready in forgetting her obligation to the individual hopelessly condemned by her, and her husband placed his finger upon his chin, with him a mark of sovereign displeasure.

"I would prefer having tidings about that poor Count d'Alcamo, who so mysteriously disappeared, and seemed to take such deep interest in Andree, although I could never learn why."

"He must have known her father intimately; otherwise he would not have given twenty-five thousand francs of income to a stranger to fulfill a friend's commission."

"Hum! that story always appeared to me equivocal, and I strongly advised Andree to have nothing to do with the money."

"The fact is that it has never passed out of my possession, not even to collect arrearages; and it is necessary to have such a financial position, and before long ——"

"We have time to think about that. The most pressing business is to rid ourselves of Jules Noridet."

"We could not prevent his traveling in Switzerland," interposed Mornac mildly.

"What is he doing here, I beg of you, in the commencement of May, during the race season—he, an ornament of the Jockey Club? Is it at all likely for this butterfly to leave Madame Brossin's parlors to lounge about Schauffhausen without some evil in its mind ——"

"Still, my dear ——"

"Mornac, you exasperate me! Listening to you, everything is rose-colored and lovely."

"I think you require a little rest," interposed the ex-notary timidly. "You are terribly fatigued, and it is growing late."

"I am not fatigued at all, but I would rather snore than listen to your stupidities."

With this decisive observation Madame Mornac took a light and proceeded towards the bedchamber. She had scarcely placed her hand upon the door-knob, when the repeated cracking of a whip re-echoed throughout the peaceful cottage, while the noise of carriage-wheels reverberated before the gate. The singularity of the hour, and at a season when travelers are not abundant, provoked Madame Mornac's curiosity to gaze through the window.

It was clear moonlight, and she could perceive one of those vehicles awaiting tourists at the railroad station. A man descended, crossed the garden, and alarmed the house with a vigorous knocking against the door.

"What does all this mean?" exclaimed Madame Mornac. "Is the house afire? And you, instead of gaping there like a dummy, why don't you run and ascertain the cause of this din?"

"I am going, dear, I am going," said the notary, moving with no more celerity than comported with his dignity.

He reached the door to open it with some apprehension, when he found himself confronted by a tall man wearing a long traveling-cloak.

"What do you want, sir?" he inquired.

"Andree—Mademoiselle Andree Salazie ——"

"And then?"

"Is she living?"

"Undoubtedly," answered the astonished notary.

"Ah! then I have arrived in time," muttered the stranger.

And, without further ado, he rushed to the vehicle.

"To the Schweizerhoff," said to the driver, and the carriage moved away at a speed putting Parisian hacks to the blush.

The last name pronounced by the unknown was that of an immense hotel erected upon the river-side near the Falls, slightly distant from the railway station, and about a half hour's ride from the cottage occupied by the Mornacs. So hurried appeared the traveler to reach his destination that he lost no time in conversation with the driver, who refrained in no wise from plying words to attract his attention. He spoke French, and was a gossip, like all Swiss coachmen, and voluntarily served as cicerone to strangers in quest of local information.

"The gentleman was anxious about the health of the ladies who were in danger this morning?" said he, bringing his hand to his hat.

"What danger?" inquired the stranger.

"How! the gentleman has not heard about the boat? It is general talk here, and to-morrow morning it is sure to appear in *The Gazette* of Zurich."

"I have just left the train, and consequently have heard nothing. What has happened?"

The stranger made inquiry in a tone of indifference, but the paleness of his countenance betrayed latent emotion.

"It happened that the lady of the cottage and another younger lady chanced to be in a boat which the current brought to edge of the Fall."

"To edge of the Fall! You are crazy! The ladies are alive!"

"Yes, by a miracle; for, since the Rhine has run over Schauffhausen, this is the first time that human creatures have landed upon the middle rock."

"What! that little platform dividing the cataract!"

This time the stranger's voice fairly quivered.

"They were aided to reach there, to be sure; for had it not been for someone throwing a cord in the nick of time, as the current was carrying them from right to left, it would have been good-bye, friends!"

The driver accompanied this observation with a knowing chuckle.

"The name of the man saving them?" ejaculated the stranger with emphasis.

"I can't tell, sir, for I don't know it, although everybody knows him. He lodges on the banks of the river below the Schweizerhoff, at Fritz the fisherman's—at least ——"

The man appeared unwilling to continue.

"Finish!" commanded the stranger impatiently.

"At least, unless Fritz has turned him out of doors to-night; for, you know, he is believed to have an evil eye, bringing misfortune upon all he looks at, and since this accident ——"

"Absurd! since without his aid ——"

"But, sir, it is a superstition of the country, and the poor fellow has a face ——"

"Can you take me to his house this very evening?" interrupted the unknown.

"Certainly. My horses are not fatigued, and there is a road leading to Fritz's. Still I believe the gentleman wishes to alight up at the hotel."

"Yes; and you await me there. I engage your vehicle for the whole night, upon condition of not breathing to the Schweizerhoff people a single word concerning the excursion I intend making."

"I will say the gentleman intends visiting the Falls by moonlight, as the English never fail to do."

A tolerably long silence ensued. The stranger seemed absorbed in his meditations, while the coachman whipped up his horses to encourage their clambering up the hill-side, crowned by the hotel. Already could be perceived the lights glaring through the windows of the colossal structure, at times tenanted by hundreds of tourists.

"How happened this fearful accident?" suddenly inquired the stranger. "Did the ladies venture alone upon the Rhine?"

"Not at all, sir; they were quietly sitting in a boat moored at the end of the cottage garden, when the rope broke."

"It is very singular that the fastening gave way precisely when the ladies were seated in the boat."

"At Schauffhausen it is pretended that the rope had been cut; but I do not believe any person to be capable of such an iniquity."

"In fact," muttered the stranger to himself, "there is but one living soul capable of its commission." Then he added aloud: "Press your horses—I am in a hurry."

The driver needed no repetition of orders. The determination, the manner, and the tone of the stranger had inspired the best opinion regarding his generosity, and he looked forward with redoubled zeal towards realizing a most remunerative night's work. They promptly reached the little road, turning towards the approach to the hotel on the left hand, and the caleche entered at good speed the sandy avenue extended in front of the hotel.

"Here are twenty francs on account," said the stranger, "and await my return at the corner of the road. Within an hour I shall be there, and mind particularly—not a word!"

"I understand, sir."

The horses were scarcely halted before the Schweizerhoff's imposing peristyle ere a gigantic porter in blue livery trimmed with gold sounded a metallic bell summoning a crowd of domestics. A valet, almost as gorgeously costumed as the porter, seized upon the stranger's light baggage while three young gentlemen in black coats and white cravats aided in his descent, and a majestic major-domo appeared to receive his orders.

All these people wore countenances as mild as solemn, and their manners would certainly have intimidated a Parisian unaccustomed to Swiss habits; but the practiced tourist knows that these attentions are charged upon the bill and that these imposing gentlemen expect a gratuity upon departure. The stranger undeniably belonged to the tribe of experienced travelers, for he carelessly threw his cloak to a young man in black and addressed the major-domo in a curt tone:

"I want a parlor and bedroom."

"We have everything needed by the gentleman upon the first floor, with three windows overlooking the Fall. Will the gentleman be pleased to follow me?"

The stranger leisurely ascended the porch steps amid a double array of white cravats, and penetrated into the vestibule. At the right, seated behind mahogany desks, scribes were occupied with official dignity in inscribing the pages of formidable registers, brass-mounted.

"Will the gentleman be pleased to give us his name?" said the obsequious and monotonous voice of the major-domo.

"The Count of Alcamo, a Sicilian, coming from Paris on his return to Italy," responded the stranger with the manner of a man accustomed to Helvetian formalities.

Upon the enunciation of this title the major-domo's courtesy augmented to respect.

"Be pleased to indicate," resumed the traveling aristocrat, "the room wherein is lodged Monsieur Jules Noridet, a Frenchman, who should have arrived here yesterday."

The custodian of the registers thumbed over a huge volume with purely Germanic gravity, and replied after a conscientious search:

"There is no person of that name at the Schweizerhoff."

A cloud passed over the Count's features, but he calmly continued:

"Perchance Monsieur Noridet has been preceded by one of his friends who might afford me intelligence. Read, I pray, the French names inscribed upon your list."

"Two only," responded the employe. "In the first place, Monsieur Gautier, coming from Lyons, traveling with his wife ——"

The Count smiled not, but patiently awaited.

"M. De Rolleboise (Henri), landholder, coming from Rouen on his way to Geneva."

"The season has only commenced," insinuated the major-domo, solicitous about the house's dignity, "and travelers are not as yet numerous; still we have numerous English families, a chamberlain of His Majesty the Emperor of Russia, two members of the Italian Parliament, three gentlemen of ——"

"Very well," interrupted D'Alcamo, "serve me my supper forthwith."

"If the Count will take the trouble of passing into the dining-room I will cause his apartments to be prepared. The Count will find at the large table many persons of distinction."

"I desire to sup alone," said D'Alcamo dryly.

The major-domo bowed even lower than his custom, and preceded the noble traveler to introduce him into a vast hall, brilliantly illuminated.

Around a large table, formed like a horseshoe, a half dozen ladies and as many gentlemen were drinking tea and munching sandwiches with that air of silent jubilation the national repast ever communicates to the children of Great Britain. D'Alcamo at a glance passed in review this collection of phegmatic individuals.

"I will place the Count's cover near the window," observed the solemn servitor," whence he can see the Fall by moonlight."

The Count no longer heeded the major-domo. He had caught sight of a traveler seated alone at the bottom of the hall in front of a round table. The solitary eater had his back turned and appeared to be engaged intently in emptying a bottle of Rhine wine. D'Alcamo slowly crossed the room and succeeded in reaching his chair before he turned around.

"Good-evening, Monsieur Noridet," he said, placing a hand upon his shoulder.

Noridet—for it was he, in fact—had never been of an enduring nature, but since his arrival in Switzerland he had found his disposition susceptible of irritation. Hence, upon feeling a hand upon his shoulder, his first impulse was to arise and to chastise the indiscreet intruder. Perchance, moreover, as is the case with persons of uneasy conscience, he imagined the action to have some connection with an avenging justice. It was certain that he rudely repelled D'Alcamo before catching sight of his countenance, and would assuredly have joined words to acts had he not recognized the features of his dreaded persecutor. Fortunately, the Britons at the main table were too thoroughly engaged in a discussion of their tea and sandwiches to pay attention to the mute scene occurring at the end of the hall. Noridet became frightfully pale, and was obliged to lean against the back of his chair to prevent his falling to the ground.

"I regret having presented myself so abruptly," observed D'Alcamo in a tone of exquisite politeness; "but I so little expected the pleasure of seeing you here that I could not restrain myself from renewing, in the speediest manner, relations to which I attach much value."

"My surprise—equals your own," stammered Noridet, confused at this language.

"It appears to me useless to make an exhibition of ourselves to the hotel people," resumed the Count; "and, as we have a long talk, we will do wisely to sup in company."

"As you wish," quoth the disconcerted Noridet.

An attendant not less solemn than the major-domo approached with a measured tread.

"Place my cover in front of the gentleman," said D'Alcamo.

"What wine shall I have the honor of serving the Count?" inquired the grave attendant, who, as a German, addressed all travelers by their titles.

"A bottle of *marko brunner*, with ice."

Noridet looked at his plate and mechanically played with his knife while the stranger, with perfect ease, seated himself at the opposite side of the table.

"Resume your place, dear sir," said the Count, "and pardon me for having interrupted your supper."

Noridet obeyed, without knowing what he was doing.

"This is the second repast we are to take together," continued the stranger, "as I had the good fortune of meeting you at the inn. You remember a certain evening when accident brought us together in the dining-room of the tavern of Chevreuse? That was upon the eve of the day upon which you were to read your uncle's will; you were most uneasy, as you believed you were to be disinherited, and I promised that upon the morrow all things should turn out to your satisfaction. I was not present at the chateau, for I knew in advance that the will lacked a signature, and was void, and hence since that happy day you have remained undisputed master of your uncle's three millions. I have faithfully held all my promises, but it seems that you have not wholly kept yours."

"I believe that you have pardoned my past," said Noridet in a voice choked by fear.

"If you desire to allude to attempts at assassinating myself and my intendent, I can say that I have not pardoned them, but forgot them, because it suited me for the moment. It is not on that account that I wish to reproach you this evening."

"What, then?" inquired the culprit, forcing a resumption of assurance. "Have I not scrupulously observed the compact binding us? Have you commanded aught save visiting Brossin's house and paying court to his daughter?"

"That satisfies me. You will return when I summons you," said the Count to the *maitre d'hotel*, who had just broght a tray loaded with an inevitable Swiss soup supper—trout, crayfish and roebuck steak.

When the domestic had respectfully deposited before D'Alcamo the long-stemmed bottle and traditional blue glass, he left the two guests alone.

"Now be pleased to listen to me attentively," resumed the Count, "for this *tete-a-tete* may possibly be the last we shall have together."

Noridet could not restrain an expression of gratification.

"I am obliged to resume the thread of our conversation where we dropped it in November—that is to say, when you were lying upon the pavement of the Black Stone, with a sword wound in you breast."

At this remembrance Noridet turned pale.

"It was permitted me, as you are well aware, to allow your antagonist to complete his work or to have suffered you to die from loss of blood. In place of assuming these extreme measures, I protected and reanimated you; I nursed your wound and caused you to swallow a cordial whose effect was such that during the same night you were carried to Dieppe, where a few days of repose and care accomplished your cure."

"That is true," muttered Noridet.

"Before sending you to Paris, I said precisely: 'I permit you to live upon two conditions—firstly, you are not to leave France; and, secondly, you are not to seek to injure those protected by me.' Those people you know, and I need not name them. You swore to my conditions, and I suffered you to depart, ordering your return to Paris, there to await my commands."

"And I received none for six months," quoth Noridet with animation; "hence I believed myself to be relieved of my obligations—at least, as far as crossing the frontier. You could, moreover, have easily ascertained that I visit this place as a simple tourist, with no intention of leaving France."

"I know that, for you have not disarranged your property, and you are not the man to settle in foreign parts without financial precautions."

Noridet reddened. This allusion proved that the man of mystery, from whom he imagined to have disembarrassed himself forever, had not ceased his secret watch over him for a minute.

"Why, then, reproach me?" he asked with bitterness. "Am I forbidden to prolong to the banks of the Rhine the chain held in an invisible hand? What matters it to know whether I am at Schauffhausen or at Enghein, when you are able ever to ruin me through the production of the will?"

While the villain thus spoke, the Count fixed upon him his sparkling eyes, whose effect was such that Noridet, in tribulation, ceased his justification. D'Alcamo leisurely raised his hand and extended it towards the window. Beneath the Schweizerhoff the river makes a bend, and the cataract directly fronts the dining-room. By the moonlight could be clearly seen glisten from one shore to the other a huge white bar, whence arises the central rock like a phantom in black. Noridet followed the direction of the accusing gesture, and dreaded to comprehend it.

"Bless God, who has preserved Andree Salazie," said the Count in a deep and vibrating tone of voice. "Had she, this morning, perished in that abyss, I swear that Jules Noridet would have this night slept in the prison of Schauffhausen, and before the end of this Summer I would have had the satisfaction of seeing him ascend at Paris the scaffold awaiting assassins and poisoners."

"I—I do not understand," stammered the culprit.

"Truly! Think you I know not how and by whom the boat's painter had been severed?"

"It is false. You have no proof, and cannot have it."

"Perhaps so," returned the Count calmly. "In any case I have that of the Chevreuse crime, which suffices to send you where you should go, and I am determined to use that when it suits me."

"We are not now in France," said Noridet, making a movement towards arising.

"No; yet there is an extradition, which is never refused when applied to monsters of your nature. Don't move, if you please, but allow me to finish."

"I listen," muttered Noridet gruffly.

"For six months you have taken no step unknown to me. If you have received no command of mine, it was because the moment had not arrived; and if you have momentarily escaped those incessantly upon your track, believe me it will not again occur. Furthermore, the hour is not far distant when your slavery will end."

"What say you?" inquired Noridet breathlessly.

"I say that before the close of a month I shall have attained through you all I expect, and then not only will I give you orders to leave France, but I will insist upon your never returning. It is upon these conditions that I grant you life."

"And you will return the will and—the evidence?"

"You will retain your fortune, and I promise never to denounce you while you are dwelling abroad."

Noridet bowed his head and bit his lips, for he felt it not to be in his power to refuse, and nevertheless he still calculated upon some chance to extricate himself from the Count's power.

"What is to be done?" he inquired coldly.

"In the first place, leave for Paris to-morrow morning."

"I will leave."

"You will resume your ordinary life, and when meeting me at Baron Brossin's ——"

"But he believes you to be dead!" involuntarily exclaimed Noridet.

"I commission you to explain my accident and absence, taking care to say nothing contradictory of my statement. Moreover, you will give a hearty reception to all friends whom I shall present to Madame Brossin."

"Be it so. Is that all?"

"You mistake. Upon a day indicated by me you will ask Mademoiselle Brossin's hand in marriage."

"I will do it. Then?"

"I shall have need of your appearance before a criminal Judge."

Noridet shrugged his shoulders.

"Oh! reassure youself. It is simply to give testimony in a business not concerning you."

"Well. And afterwards?"

"Afterwards, as I have said, you will carry your uncle's three millions to America. Still, remember, at the first attempt to injure Mademoiselle Andree or persons surrounding her, I will immediately deliver you over to justice. This *marko brunner* is really excellent," added the Count, perceiving the major-domo gravely approaching to announce his apartments to be in readiness.

The Count arose, made a friendly gesture dispensing with the offer of Noridet's hand, and said in an off-hand manner:

"My dear countryman, since you start for Paris to-morrow morning by the first train, I do not like to prevent your going to bed early. I, who have freshly arrived, will smoke a cigar in the garden, while admiring the effects of the moonlight upon the cataract."

This observation, destined to explain the situation to the hotel servant, likewise conveyed a warning Noridet comprehended, for he bowed, arose from the table, and left the dining-hall to ascend to his bedchamber.

"That man cannot live forever," he soliloquized as he ascended the staircase. "After his death I can return to France, should he oblige me to leave it, and a sojourn, more or less long, in America will be the best of the bargain."

D'Alcamo left the dining-room, made several turns upon the terrace, and then gained the lower portion of the garden, at that hour wholly deserted. There he found without difficulty a gateway, which he opened, and, ascending a rather steep lane, reached the cross-roads, where he found the vehicle awaiting him, the driver in deep slumber upon the box.

"In faith, sir, I gave you up!" he exclaimed, upon being awakened. "Are you still determined upon going to Fritz's. I am afraid everybody in the cabin will be asleep."

"Then we will wake them up, for it is absolutely necessary for me to see the man this very night," observed the Count determinedly. "Serve me well, and I will double your pay."

After twenty minutes of a drive over a rugged road the coach entered an inclined avenue.

"Here," said the driver, "we must go slowly, for the descent is difficult and full of stones."

"As you say—we have time."

After half an hour of cautious and painful locomotion, the coachman brought up his team upon a species of platform at the foot of several gigantic trees, whose branches extended across the road.

"No means of going further, sir."

"Well, indicate the road I am to follow," answered the Count, leaping lightly to the ground.

"The cabin is directly beneath us. Follow there to the right. The path turns once or twice, but it ends directly before Fritz's door, and you can't be mistaken."

"Good. Remain until I return."

TO BE CONTINUED.

THE BOWERY.

WRITTEN FOR THE NEW YORK CLIPPER.

Politicians, Christian-missions,
Billiard-parlors, gambling-dives,
Beer-saloons that never close,
Concert-halls where lager flows,
Museums and other shows,
Each in its own manner, thrives
In the Bowery.

Bar-rooms raided, streets blockaded—
Brave policeman always there—
Stifling odors, melting heat,
People rushing through the street;
Loafers tramping on your feet,
Noise and business everywhere—
In the Bowery.

Doctors, lawyers, tinsmiths, sawyers,
Carpenters and engineers;
Laborers in very hosts—
Everything the city boasts,
Even skeletons and ghosts—
Each and every one appears
In the Bowery.

Dutchman portly, Frenchman courtly,
Chinee John, with lengthy queue;
Sallow Cuban, Irishman,
Negro, native of Japan,
Turk and Russian, Spaniard tan,
Mixing up with tramp and Jew—
In the Bowery.

Peanut-venders, money-lenders,
Servants' agencies as well;
Dirty bootblacks, newsboys, too,
Selling papers old and new,
Organ-grinders not a few,
Making life a very hell—
In the Bowery.

All the notions, clothes in "oceans"
On the street to catch the eye;
Thirteen salesmen in each store
(Very often there are more),
With a salesman at the door,
Dragging passers in to buy—
In the Bowery.

Thieves and trickers, pocket-pickers,
Confidence and other men,
Fallen women, shabby swells,
Rushing into flashy hells;
Mingling music, oaths and yells
Issue from the crowded den
In the Bowery.

Drunken sailors, bar-room flailers,
Scolding women, fighting boys;
Elevated roaring dread,
Loud enough to wake the dead,
As it rushes overhead—
What a racket! what a noise!
In the Bowery!

Wrinkled features, charming creatures,
Neat and ragged, flush and pale,
Some that creep and some that walk,
Pattering on every block,
With "a half-a-dollar" stock—
Everything on earth for sale
In the Bowery.

ANKREM COUCH.

JENNINGS' WATCH:
AND WHAT HAPPENED WHEN IT STOPPED TICKING.

WRITTEN FOR THE NEW YORK CLIPPER,
BY VANDYKE BROWN.

The watch, I believe, had been given to Jennings by an uncle. It was of an ordinary Geneva make, the case old-fashioned, of silver, the face white, and the hands heavy gold. The only noticeable thing about it was its ticking, which was very loud, slow and distinct.

To trace the history of the watch itself was not difficult; but to discover when, how or where Jennings ever possessed himself of the superstition regarding the old timepiece was a mystery indeed. In other matters he was not given to fanciful conjectures or unreasonable beliefs. In this one matter of the watch, however, he was perfectly sincere in clinging to a most absurd hallucination. Over and over again he used to say to me:

"When the watch stops beating, Tom, I shall die."

"Nonsense," I would reply. "Suppose you omit to wind it to-night—don't you suppose it would stop beating to-morrow? But do you mean to say that you would die then?"

"Ah, but you suppose just what is impossible, my dear fellow. I could no more omit winding my watch than I could omit breathing. If I lost the key by any accident, I would search the land over until I found another. But, to go further and answer your argument, I will say: Yes, if I should neglect to wind the watch and if it should stop beating to-morrow, then on the morrow I would certainly die. Sometime, of course, I *shall* neglect to perform that duty; then the watch and I will run down together. It's fatality, old boy, and there's no avoiding it."

In vain I used to try to reason or ridicule Jennings out of his belief until I finally lost patience and never referred to the subject. We were warm friends and constant companions. Both following the profession of law, we had formed a partnership soon after our admission to the bar, and together fought our way slowly to a successful practice. Oddly enough, neither of us married, and we, therefore, strengthened our ties of relationship by occupying the same bachelor apartments, as well as the same professional office. A more lovable, noble, manly fellow than Jennings never lived to make this world brighter and better.

It was the 23d of November—a dark, dismal, altogether seasonable kind of day. Jennings had been depressed in spirits, a condition which I attributed to the weather, but which he insisted sprang from other causes. What these causes were he could not explain, except that he felt a dread, an indefinable sense of impending evil. As we walked uptown together—for we used to walk, even in rough weather, for the sake of the exercise—we were both unusually silent and preoccupied. The day had been a busy one, but I do not think that the thoughts of either of us turned to our labors. For myself, I was speculating how the spirits of one person affect those of another where the two are brought into intimate associations. There was no earthly reason why I should have been despondent that November afternoon, except for the unsatisfactory reason that Jennings also was despondent. We dined at the restaurant where we were accustomed to take our meals, and I proposed afterwards that we spend the evening at the theatre. This proposition was readily agreed to by Jennings, and we strolled on to the Old Bowery—I am writing of a period when that venerable structure was the leading theatre of the city. The performance did something towards raising our spirits—at least, in my case, and I imagined so in the case of my friend. Just as the curtain rose on the concluding farce—the bill was made up of three distinct pieces—Jennings drew out his watch, looked at it a moment intently, and then grew very pale. We had been conversing while the curtain was down with some degree of animation, and I was congratulating myself that our fit of despondency was about at an end.

"Come," said Jennings, rising from his seat and speaking in a deeply-agitated tone, "let us go!"

"What is the matter?" I asked, surprised at the sudden change in his manner.

"I will tell you when we get outside," he answered. "Come—there is no time to be lost."

I would have endeavored to persuade him to remain, more in the hope that the play might cause him to forget his agitation than because I particularly cared to see it myself; but he gave me no opportunity. He fairly rushed out of the house, and I, equally astonished and concerned at his singular departure, could do nothing but follow. When I reached the sidewalk I found Jennings directing a hackman to our quarters, although I had rarely known him to take a carriage.

"I do not feel able to walk," he said, motioning for me to enter, and taking a seat by my side.

"What is it?" I asked again, as the hack drove away. "Are you ill, Jennings?"

"Not exactly ill," he replied, still strangely excited, and in trembling tones; "but the watch, Tom—it has almost stopped beating!"

I wished the watch at that moment at the bottom of the North River. I felt that if the trouble was to be traced to that there would be nothing like reasoning with my friend.

"Nonsense, my boy," I said, with as much patience as the subject would admit. "The watch may need cleaning, or you may have forgotten to wind it, or in a hundred ways, all of them perfectly natural, it may stop running. Don't let your foolish superstition rob you of common sense."

"I know how you look upon it, Tom, but it doesn't alter my conviction in the least. I feel a strange sensation about the head. Let the driver be quick!"

There was something in his voice which prevented me from attempting at that moment to ridicule his words. The light of a street-lamp striking his face as we drove by revealed to me its deathly paleness and the expression of agony which it wore. I became really alarmed, and directed the driver to make all possible haste in reaching our rooms. When we were once seated in the cheerful apartment, which served as our parlor, I gave Jennings a rum-punch, and insisted upon his bathing his feet in hot water. I found that his intense nervous excitement had driven the blood out of his extremities, and sent his pulse up far above the normal beat. I got him to bed, finally, and under the gracious influence of the punch he began to improve and to grow calmer in mind. He insisted upon winding his watch and hanging it, as was his custom, on a nail close to the head of his bed. The ticking had grown louder and more regular, and this, perhaps, had something to do with quieting his fears.

I sat up with him until past one o'clock. By that time he had fallen into a gentle sleep, the color had returned to his face, his pulse was natural, and I felt justified in retiring. My own bedroom led out of the parlor, adjoining the room occupied by Jennings. I left the door open, so that communication would be easy in case anything were needed through the night. I went to bed thankful that my friend had rallied and sincerely hopeful that the morning would find him completely recovered. Thoroughly tired out, as I was, I sank to sleep almost as soon as my head touched the pillow. It may have been two hours later—it did not seem at the time more than ten minutes—that I was awakened by hearing my name called faintly from Jennings' room. Springing up, I hastened to his bedside and turned up the gas, which I had left dimly burning. One look at my friend's face was enough to unnerve me completely. Never had I seen so marked a change on any countenance in so brief an interval.

"Tom," he gasped, holding out his hand, and speaking in a whisper, "I am going—going!"

I grasped his hand in mine, and tried to speak some cheering words; but it was of no use. He shook his head sadly, and only repeated in fainter tones:

"It has almost stopped, Tom! Don't you hear it? We shall run down together—together, as I have always said!"

Bending over him, as I was, the watch hung close to my ear. Its usually loud beating had grown so faint that I could scarcely hear it. Slower and slower it ticked the minutes away. I put my hand on Jennings' brow. It was damp and cold. Tick—tick—tick. Fainter and fainter grew the sound.

"Jennings," said I—"George, don't you hear me?"

A faint smile flitted over his features. His lips moved, but no sound fell from them. He gave my hand a faint pressure, as if to show that he heard my words, and that was all. Tick—tick—tick! Very low, very indistinct, was the beat of the watch. Suddenly a change came over Jennings' face. His fingers tightened about my hand convulsively, then relaxed their hold. He gave a gasp and ceased to breathe. At that instant the watch stopped beating. George Jennings was dead!

Although bound together by no ties of kinship, our relations had been such that I mourned Jennings as deeply as if he had been a brother. To the poignancy of grief was added the incomprehensible mystery which attached to the watch. Often in our confidential talks Jennings had exacted from me the promise, in case he should die first, that I would take charge of the watch and keep it as long as I lived. Half in jest, I had agreed to this. Now I felt it a serious duty to perform. The suddenness of my friend's death, together with all the circumstances attending it, had left a deep impression on my mind. I could not regard it as a mere accident that the watch should have ceased beating at the precise moment when Jennings died. Remembering his premonition through the day, his despondency and sudden departure from the theatre, and, above all, his words in the carriage—remembering all this, and adding it to the superstition he had so long cherished, it was, perhaps, only natural that I should come myself to regard the old silver watch with mingled feelings of wonder and dread.

Jennings' family lived in a small town in the western part of New York State. His parents were both dead, but there was an aunt to whom he had been strongly attached, a younger sister, and a number of cousins. It was the wish of his kinsfolk that he should be buried in the old family vault, and, accordingly, I volunteered to accompany the body to Northbridge, his former home. His death had occurred early on a Wednesday morning. That afternoon I set out from New York on my sad journey, having by telegraph notified the family of what had occurred. I reached Northbridge Thursday morning, and the funeral was appointed for Friday. As my friend's affairs would need some attention, and as there would be various matters to consult with his aunt and sister, I made my arrangements to remain in Northbridge until the Monday following the funeral. Never had I seen anyone in death who looked so lifelike as did George Jennings. One might have thought him peacefully sleeping, as he lay in his coffin, and when the lid was finally screwed down it seemed impossible to realize that the gentle, manly spirit had passed from earth forever.

As I had anticipated, there was much to talk over after the funeral. I hesitated a considerable time before I made up my mind to say nothing to Jennings' relations about the watch. I concluded, finally, that it would only cause them additional unnecessary grief, and so, while giving them a minute description of all the other details of his death, of the watch I made no mention. Indeed, although I carried it with me in my pocket, resolved to cherish it sacredly, in accordance with my promise, I nevertheless felt such an aversion to it that I neither looked at it nor thought of it when I could possibly avoid doing so.

The house at Northbridge was not a specially cheerful place at any time, and under the shadow of death in the dreary days of the waning November it was particularly depressing. I was not sorry when Sunday night—the last which I was to spend there—came round. I went to bed early, not because I was sleepy, but because there was nothing to engage my attention if I remained up. Jennings' aunt was an invalid, and his sister was too much overcome by her grief to attempt to entertain a visitor. I had attended to all the matters which had seemed necessary, and I felt that the mere forms of civility could best be dispensed with. So, as I say, I went to bed early. The night was bleak and blustering. The wind shook the bare trees until they rattled their skeleton boughs like giant ghosts. It has always been my habit, when sleeping anywhere except in my own bed, to place my waistcoat under my pillow. I do this, I suppose, with a view to caution against possible thieves, as I always carry what money I have with me in my vest-pocket. That night I followed my usual practice, and that night my waistcoat contained the old silver watch so strangely associated with my dead friend. I think it must have been past midnight before I got to sleep at all. The noise made by the wind, the strangeness of the place, and the nervous, excitable state in which I found myself combined to drive away sleep. When at last I sank into a state of semi-consciousness, it was only to start up at frequent intervals, confusing dreams with my waking surroundings. It was in one of these intervals that I first became conscious of a noise sounding close to my ear. I speak of it thus indefinitely, because for a considerable time I was unable to tell whence it proceeded or what it was. In the semi-waking condition in which I then lay, I think most of us have heard some sound which took on whatever character best suited the drift of our thoughts. Thus, the ticking of a clock often becomes the discharge of cannon or the roar of musketry if we hear it while yet our minds are filled with dreams of a battle. I was listening at that moment to the striking of a hammer—that is, in my dreams it was a hammer that I heard; and now, awaking, the noise close to my ear seemed also to be the steady stroke of a hammer. As the dream faded, however, and I began to collect my thoughts, I discovered that the noise was not caused by a hammer, but that it was the loud, regular ticking of a watch. In another moment I was sitting bolt upright in bed, all my faculties suddenly restored to an almost painful degree of consciousness. It flashed upon me at that instant that the sound I heard was none other than the beating of Jennings' watch. Now, let it be remembered that the watch had stopped at the moment of my friend's death; that it had remained stopped from that time to the present; that, although I had carried it with me from the time of leaving New York, I had not wound it, nor had anyone else; that its beginning to beat now could be attributed to no possible cause except accident—let all these things be remembered, and, adding the circumstances under which the watch had ceased beating, I do not think it will be wondered at if I admit that I was intensely agitated. Springing out of bed, I struck a light, took my waistcoat from under the pillow, and looked at the face of the mysterious timepiece. The hands pointed to nine minutes past three. Jennings had died at five minutes past three. Making allowance for the interval between my first hearing the ticking and my looking at the dial, and it was evident that the watch had resumed running at precisely the hour when it had stopped. I had only to compare it with my own hunting-case to satisfy myself that the hour it marked was strictly accurate.

More excited, I think, than I ever was before, I put on my clothes, for I felt that further sleep would be out of the question, and sat down to deliberate what I should do. Louder and louder, as it seemed to me, ticked the old silver watch. To my heated imagination it seemed to repeat over and over these words:

"*Go—to—him! Go—to—him!*"

A terrible thought flashed across my mind. The superstition that my friend had cherished in his life had proved only too true. He had died when the watch stopped beating. What now meant this renewed ticking of the old timepiece? If Jennings' heart had ceased its pulsations with the stopping of the watch, might it not be that that heart throbbed again, now that the watch ticked again? All the stories I had ever heard of burying people alive came back to my mind. Still louder and louder, as I fancied, sounded the words:

"*Go—to—him! Go—to—him!*"

Driven by what strange impulse I cannot tell, but the beating of the watch—its weird voice of admonition—was more than I could withstand. I turned down the light, opened the door of my bedroom quietly, crept down the stairs and passed noiselessly out of the house. The cemetery in which stood the Jennings' vault was but a short distance from the homestead. The night was still blustering, but here and there the clouds had parted, and the morning stars shone forth clear and cold. Almost on a run I made my way to the burying-ground. The family-vault stood close to the entrance-gate, and thither, without once stopping even to reflect, I went. It was an old-fashioned vault, the iron door, which led into a square chamber, the sides of which furnished compartments for the coffins, being unprotected by any lock or bolt. I swung open this door and entered. In the dim starlight I could just make out the slab which marked my friend's coffin. Luckily, I found this fastened only by a movable bolt. I opened the compartment, and with a strength which my strange frenzy imparted I drew forth the box and laid it upon the stone floor. Here, for the first time, I was obliged to pause, as I had no means of opening the box. Remembering to have seen an old spade lying by the gate, I hastily ran out, procured it, and, returning, forced open the lid. Next, without a moment's hesitation, I attacked the handsome rosewood coffin, and succeeded in prying open the upper half of the cover. At that very moment I fancied I heard a faint groan. Trembling in every nerve, I bent down and placed my hand on the face of the dead man.

"George, George!" I whispered.

"Tom!"

My heart gave one great throb, and then seemed to cease its beating. Jennings was alive.

How I ever reached the old homestead, how I notified the family, and how, together, we succeeded in getting Jennings to the house, I shall never exactly know. All that is misty and indistinct, like a half-remembered dream. But it is no dream that we did get him safely into a bed, from which, in a few days, he arose a well man. Of course, the doctors, when they came to hear of the case, explained it upon satisfactorily scientific grounds. Jennings had sunk into a trance—many have done this before, and doubtless many have been buried, as was he, while life remained. The fortunate deliverance had saved his life; but the case, really, was no more wonderful than many described by Figuier or Dendy. The extremely life-like appearance of the supposed corpse was referred to, and while it could not be denied that the case was singularly interesting, still (in the opinion of the doctors) it was not to be regarded in the light of vulgar superstition, or as in any way detracting from the dignity of the exalted science of medicine!

Very likely the doctors were right. Neither Jennings nor I felt in any way disposed to argue the point with them. Only—and this is something the doctors knew nothing about—Jennings and I have preserved the old silver watch as something sacred and mysterious. We do not attempt to explain the phenomenon; but not all the gold in the world would induce Jennings to part with that battered Swiss timepiece. To-day it is still ticking lustily. God grant that the hour is far distant when it will stop!

HOW THE PAWNSHOP WAS BURSTED.

WRITTEN FOR THE NEW YORK CLIPPER,
BY E. B. BANKS.

At Delavan, Wis., in 1874, we organized Buckley & Co.'s Hippodrome, Circus and Menagerie. We had with us a very eccentric person named E. G. Butcher—a man weighing about three hundred pounds, and the owner of several racehorses, which we used in the hippodrome department of our show. We left Delavan on May 17. For the first fourteen days it rained more or less all the time, but that did not interfere with our friend Butcher's efforts to turn an honest penny by making small loans on watches, chains, etc.

We had our own train, but were without sleeping-coaches, and so all the rest we got in going from town to town was in sitting up in the passenger-car. To avoid confusion, the seats in the car were numbered. Butcher and myself occupied No. 5. We had been on the road but a short time when we received a visit from Frank Howes and Mr. Cushing, who were invited by Buckley to go along for a day or two and witness the workings of our show, which was regarded as a novelty. After the evening performance was over, and we were ready to start out, Mr. H. inquired where he was to sleep, and he was directed to go to the passenger-coach and take the first seat he came to. It happened that Mr. H. and his friend landed in No. 5. I was always the last one to get aboard the train, being, as one of the managers, anxious to make sure that everything was all right. Upon entering the car this night, I observed our friend Butcher in the corner where the stove usually stands, and it was evident that he was very angry about something. As we were in the habit of having a friendly chat and telling a good story or two every night, I said to him:

"Come along, old man; let's take our seats."

"Take a seat? Where?" he asked in a tone of thunder. "I have lived to be fifty-four years of age, and little did I think that I would ever join one of these whirlwind, hippodroming son-of-a-gun things, and be obliged to go without sleep until three o'clock in the morning. But I will try it."

On the show-ground the next day I told him that we would soon have our sleeping-coaches, and that I would see that he had a comfortable berth every night. In a few days our sleepers came, and a berth was assigned Butcher; but a week passed without his occupying it. At last I asked him the cause of this, but his only reply was:

"Didn't I tell you I would never set foot inside of any of these passenger-cars again?"

It was a mystery to me where he slept until one day I coaxed his secret out of him. He slept with his pets, he said. Pressed to explain what he meant by his pets, he added that they were elephants. It appeared that he had become very intimate with George Arstingstall, our animal-keeper, and the two spent their evenings together by spreading out their blankets in the elephant-car and playing seven-up for two dollars and fifty cents a game, until, tired out, they would roll over and go to sleep.

I have already said that Butcher was in the habit of making loans, varying in amount from ten to fifty dollars, on jewelry. It was invariably the plea of those who borrowed and promised to pay interest that they needed the money but a short time, and yet watches accumulated in the old gentleman's hands until he had as many as sixty-five in his satchel—or boodle-sack, as he called it. That boodle-sack Butcher never permitted to get out of his sight. He slept with it, ate with it, and drank with it; and whenever the boys saw the old three-hundred-pounder looming up in the distance, some one of them would shout:

"Here comes the traveling pawnshop in tug!"

At Logansport, Ind., a tornado struck us just at the close of an afternoon show, and ripped our canvas into ten thousand pieces—in fact, demolished everything in the tent line. After the storm was over the portly form of Butcher was seen standing in the centre of what had been the large pavilion. He was safe and sound, and in one hand held an umbrella, while in the other was the inseparable boodle-sack. Of course, it was late when we got our train loaded up that night, and the show-people were all tired out. About four o'clock the next morning our train stopped for water. I was seized by the arm and helped swiftly out of bed—in fact, I never before made so fast time, not even in the good old days of the Volunteer Fire Department. Butcher was hollooing like a wild animal, and awakening everybody in the cars. Buckley with his squeaky voice said:

"Banks, go out and see what is the matter."

I went out, and I followed Butcher to the elephant-car.

"What is the matter, Butcher? Is the big el-phant killed?"

"No; but I wish he was, and in hell, with one hundred tons of coal on his back. Do you see anything in that car? What, you don't see anything? Why, I tell you the car is filled with wheels, springs, jewels and everything pertaining to watches!"

I saw that the old gentleman was in trouble, and I asked him to explain. Almost with tears in his eyes, he did so:

"George and myself were playing a social game of seven-up, when the elephant backed up, put his big foot on my boodle-sack, and—and—I tell you, Banks, *the pawnshop is bu'sted!*"

SOAP AND TALLOW.

WRITTEN FOR THE NEW YORK CLIPPER,
BY FRANK J. OTTARSON.

I'm angry, and sick, and disgusted
With all that I hear or I see;
My lover in business has bursted—
And that's what's the matter with me.

But late he was pleasant and cheerful,
His manners were jovial and free;
Now the change in his conduct is fearful—
And that's what's the matter with me.

It was tallow and soap he was doing,
And money was coming freelee;
He knew not that trouble was brewing—
And that's what's the matter with me.

We had planned such a glorious Summer,
By the mountain, the lake and the sea;
He might as well now be a bummer—
And that's what's the matter with me.

'Tis hard to be so disappointed—
In that every girl will agree;
Our programme is wholly disjointed—
And that's what's the matter with me.

All along with the soap and the tallow
That led to this great miserie,
Two hearts must lie weedy and fallow—
And that's what's the matter with me.

Still worse, we were talking of wedding,
And pictured the future with glee;
I'd even been looking at bedding—
And that's what's the matter with me.

A home, and an acre for tillage
We saw in the pleasant countree,
Or a cot in some beautiful village—
And that's what's the matter with me.

'Tis enough to make man or woman
Use hard words from dictionaree;
'Tis cruel, outrageous, inhuman—
And that's what's the matter with me.

But I'll be revenged on some fellow,
If any will have me to wife;
I never did care much for tallow,
And I'll never touch soap in my life.

WICKED JIM.

WRITTEN FOR THE NEW YORK CLIPPER.

The children were enjoying themselves at the picnic, and when the superintendent rang the bell to gather them together they did not respond over-willingly; then he told them that the Hon. James Noggins, M. C. elect from the Pacific Coast, would make them a short address that might prove of great benefit to them in forming their future careers. He then introduced the speaker, who in a very pleasing manner said:

"Children, I am not much of a speech-maker, so instead of detaining you long from your plays I will just tell you a little story. Once upon a time there was a very wicked little boy who used to curse and swear and lie and steal. This very wicked little boy was named Jim. Now, I don't know why, but with a very few exceptions all wicked little boys are named Jim. Well, this Jim never would go to Sunday-school, or in fact to any other kind of school; but would go a-fishing or sailing on Sundays, and robbing orchards and birds' nests. But he never got drowned, for he was so awful wicked that even when the boat would upset and he got into the water he could not sink and drown like other folks, but just kept bobbing up and down in the water like a cork on a fishing-line; so you see that he was so mean that even the water would not 'take him in.' And although he often tried to fall out of a tree and break his arm, he could not do it. And of all the doctors who lived in the neighborhood, from time to time, not a single one of them could ever boast of having made the price of his dinner off the fractures of this wicked Jim's limbs. And in reaching his hands into the poor birds' nests to get their eggs or little birdlings, no snake ever attempted to bite him on the hand, because they knew that if they did he would just snatch them out of that nest and burst them to pieces against the tree. Snakes! Why, he did not care for them any more than he did for fish-worms; and it was a noticeable fact in after-life, after an extreme excess of corn-juice, that they were so afraid of him that he never got 'snakes in his boots.' So you see, my children, how mean he was when even snakes would not have business connections with him.

"Yes, my dear children, that boy Jim was so awful wicked that even the measles, mumps, whooping cough, scarlet fever and boils would not associate with him, no matter how hard he tried to catch them. And one time, when little Johnny Jones had the measles, 'just prime,' this bad boy Jim watched the house, and one day when he saw Johnny's mother start for the drug store he crept in the back door and offered Johnny a new jack-knife if he would let him get into bed with him, if only for five minutes; and after Johnny had agreed to let him 'catch 'em good,' and Jim was about to crawl into the bed, one of the neighbors unexpectedly dropped in, and ran him off; and as this was his last chance he never 'got 'em just prime.'

"And that wicked Jim never lost his kites, marbles, knives, handkerchiefs, pigeons or balls, like most of other boys; but, on the contrary, his luck was so great that he always had a surplus on hand, either to sell or trade for other boyish merchandise. And when this wicked Jim was large enough to apply for the position of cabin-boy on a ship, or in fact any other situation that he could properly fill, he never 'packed' around with him a lot of 'yaller,' red and blue tickets, and 'testimonials from his dear beloved teacher.' No, my dear Sunday-school children, he did not; but what he did do was simply to take off his jacket, roll up his shirt-sleeves, and show his muscle, and that generally won. And this wicked Jim never placed pins in the cracks of pavements, and then watched for the approach of some benevolent old gentleman with gold spectacles and a gold-headed cane, and when he was nigh enough Jim never stooped down and picked up the pin, and said in a tone sure to be heard: 'Many a mickle makes a muckle,' and then be praised, and maybe adopted by the old gentleman. No, my children; when Jim went a 'pin-hunting' or 'old-nail gathering,' the one was to play tee-to-tum with and the other to go to the circus on.

"Now, when Jim reached the age of nineteen years he didn't care a cent about hard work, and just hung about saloons and played old-sledge and euchre; and, as he never lost a game, he managed to always keep as 'full as a tick,' and, as he owned a nice lunch-route, he did very well; and what was strange, the corn-juice did not act on Jim as it did on most folks who used it to excess. It never gave Jim the delirium-tremens or made him grow thin; on the contrary, it made him so fat that he had to quit using it *for* quite a time just on that account. Well, my dear children, one day Jim picked up an old copy of *The Tribune*, and as one of the editorials therein struck him very forcibly, he the very next day 'packed his budget' and 'went West,' even to the States of the setting sun. And when he reached there, at first he tried ranching; but that was not a success. He then bought a 'branding-iron,' and branded all the stray cattle and horses he came across, and that did well for a time; but at length some very puritanical folks notified Jim that the further pursuit of that line of business would be very unhealthy, so he was compelled to abandon it.

"Jim then turned his attention to mining, and this was only an indifferent success. But he 'stayed with it,' and in turn visited all the mining localities he could hear of that would probably pay. Well, one day he fell in with a party of quartz-prospectors, who had recently struck some apparently rich ledges, but had not as yet given them a thorough prospect. Well, that night, to merely pass away the time, Jim proposed a game of 'bean-poker,' and before midnight he had won the prospectors' entire outfit, ledges and everything. The next day the prospectors started but to find more ledges, and Jim, after a few weeks' labor, obtained a few good specimens from the won ledges, went to 'Frisco, had them assayed, interested men of capital, became a 'bonanza king,' got elected to Congress, and may yet obtain higher political preferments."

"My dear children, gaze upon me, *for I AM JIM!*"

And, amidst the waving of handkerchiefs and the sobbing of little noses upon little sleeve cuffs, the Hon. Jim was gracefully retiring, when one little seven-year-old shouted: "Bully for Jim!" and proposed three cheers, which suggestion was instantly frowned down by the bewildered superintendent. The children went gleefully back to their play, but it was a noticeable fact that throughout the remainder of the picnic the teachers and superintendent were gravely pondering over some abstruse question which seemed to carry with it a great deal of mystification. They argued if this is not to benefit Sunday-school books, why should the Hon. M. C. have related it? And if it is a story for Sunday-school books, *where* does the moral of the story come in? This wicked Jim was not drowned; he never got snake-bit and died; he never broke his arm or leg; and he never reformed. What does it all mean?

THE NEW YORK CLIPPER.

SATURDAY, DECEMBER 17, 1881.

ANSWERS TO CORRESPONDENTS.
No Replies by Mail or Telegraph.

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL TUESDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

OLD READER, Glen Haven.—We have repeatedly stated that there was no one-thousand-dollar prize drawn for by the Iron Steamboat Company, and we have repeatedly stated the numbers that won the prizes that the Iron Steamboat Company did draw for. The idea that there was a one-thousand-dollar prize originated in the fact that at the close of the last prior season the Iron Pier Company, merged last year into the Iron Pier and Steamboat Company, did draw for a prize of that sum, which this season was split up into five prizes. All of these prizes but one had been paid months ago, and very likely the other has since been paid. We originally published the winning numbers in our issue of Oct. 15 in answer to "K. C. F., Philadelphia." No. 38,158 of Series VIII won $500, No. 48,741 of Series XIII won $300, and Nos. 28,089, 47,319 and 19,142, severally of Series XII, XI and VII won the three $100 prizes.

W. L. B., Stamford.—The twist that will cause the cue-ball to go to the right after taking a cushion will cause an object ball, should the cue-ball come in contact with it before that twist has died out, to go to the left after taking a cushion; and that same object ball, hitting another object-ball, would cause the latter to go to the right after hitting a cushion—in other words, the third ball would have the same motion communicated to it as had been given the cue-ball by the cue of the striker. The second is an extreme illustration, and the two object-balls would have to be not far apart in order to properly communicate the effects of the twist. Caroms are made in this way when the cue-ball and two object-balls are on a straight line near a cushion.

W. J. G., Albany.—As Edmund Hoyle, once eminent as an authority upon cards, never had anything to do with euchre, "according to Hoyle" is without point in connection with that game. If you wish our decision, it is that the highest card in cutting for deal at euchre is the highest card in the game about to be played—jack first, then ace, and next king. If you wish to learn what the work called "American Hoyle" recommends in cutting at euchre, it is that high shall lose the deal; and as between the jack and the ace the former shall lose, because of the complicated notion of making that card low in cutting which is next to high in the game. On that principle jack wins the deal if it and the king are the cut cards.

O. P. W., Garfield.—There not having been chips enough to call, and B taking down his nine chips instead of putting up the tenth one when called upon to do so, the proceeding did not amount to a call. There is no way that a player can be forced to call another at poker, no matter what the motions he goes through. If A wished to be called, he should have said nothing about the lacking chip until hands were shown. The showing of A's hand after B had said that he had called him and after he had put up a lot of chips would have bound B, of whom A could afterwards have claimed that he was short and owed him a chip. If B was fooling, it was risky work on his part.

J. H. D., St. Louis.—A cannot claim anything back. In some coteries they would make him pay, in addition, a penalty to the pot for the next deal. There is a question whether the pot having been falsely opened, B is entitled to any money but his own; but this results from different ways of playing jack-pot, which is not regular poker, and the methods of conducting which should be agreed upon when it is agreed to play it. There are various penalties in different card circles for false openings. A's money is cold in any event. He cannot claim any consideration after a wrong done by himself alone.

R., Trenton.—As we stated then, the final award settles the bet. If it is designed to take the case before the Legislature, the bet is in abeyance, subject to the contest; unless the parties will consent to draw it. A cannot, for example, have B's money in his pocket when B's man as matter of fact is sitting in the Legislature. This is the view this paper takes of such matters, instead of determining the bet on the strength of a certificate of election based upon possibly illegal votes or altered returns. The bet contemplated only legal votes and none but correct returns.

A DISPUTE, Rochester.—At cutthroat seven-up the beggar and the dealer have no right to make a trump in defiance of the protest of the third party. There is a way to select a trump, and that is to run cards if beggar and dealer do not like the one already turned. In a partner game beggar and dealer could do this, because each speaks for his partner then, as well as for himself, and the non-dealer and the non beggar are not supposed to even look at their cards until the trump is fixed.

T. F. T., Hartford.—The order of counting out at sancho-pedro, unless there has been an understanding to the contrary, is high, low, jack and game, then sancho, and finally pedro. The points of the original game count first in the order given—high, low, jack and game; and after game comes the highest of the innovations, whether it is pedro alone in a game of pedro, or sancho in a game of sancho-pedro, or some higher card in a game of dom-sancho-pedro.

H. H., Uniontown.—A man can call his own hand at poker whatever he pleases, so long as he acknowledges nothing as to the strength of his opponent's hand by pronouncing the latter the winning one, etc. He can say that he has nothing when he has four aces, or can say that he has four aces when he has nothing. There is a special rule of the game that permits him to do this and afterwards to win by showing his cards.

A. MCCABE.—But few such contests have occurred, and there are no rules in existence; consequently, the conditions of a match must be a matter to be mutually agreed upon. To place the contestants upon something like an equal footing, we think that the men should be allowed the use of their hands as well as their teeth. There is no question about their being permitted to bite.

S. P., Virgin's City.—The fact that O pronounces S's hand good does not release the former from the obligation to show the laces of his five cards to S or anyone else who may desire to see them. Anyone can demand that a called hand or one dealt is called to be shown to the board, irrespective of the wish of its holder to give up the pot.

G. L. B., St. Joseph.—Dion has never defeated Schaefer in a match at the regular three-ball carom game in public. The only first-class player Schaefer has ever played such a match with is George F. Slosson. 2. Harriman has beaten O'Leary's six day time at square heel and-toe walking.

READER, London.—The thrower of 39 had no claim upon anything, unless his was the lowest throw of all. The robe went to the four throwers of 42, who could either throw off or buy and sell among themselves. If they threw off, a throw of 9 would beat G's throw of 39, so far as the robe was concerned.

BROOKLYN.—1. P. O. orders are payable to bearer. 2. In the last races for the O'Leary American Six-day Belt, Feb. 28 to March 3, Panchot covered 135 miles in the first 24 hours. In the last race for the O'Leary International Belt, May 23 to 28, Hughes in the first 24 hours scored 137 miles.

G. O. G.—Three deuces will beat two deuces and a six or two sixes and a five at raffle-dice. The two sixes are but a single raffle, or pair, while the deuces constitute a triple raffle, and will beat seventeen.

A. C., Lynn.—The balls having been rolled out of the jug to determine the order of playing at fifteen ball pool, players cannot change places without the consent of all their competitors. Could they do so, there would be but little reason in drawing balls.

J. H.—When the dealer gets a natural at vingt-un, and his opponents do not hold naturals, he is entitled to receive double his stake from every one. If they got naturals, and he got none, he would have to pay them double their stake.

R. V., Washington.—The lowest card out counts for low at sancho-pedro, and the three-spot will count for low if the dence is not out, unless you stipulate that because fifteen are to be reckoned for it for another purpose it shall not count as low in addition.

JUDSON, Chicago.—Instead of tending to cramp the heart, we should think that the chest expansion would have the effect of aiding that organ and the lungs in the performance of their natural functions.

M., Greenville.—That is a purely legal question, and we should prefer not to entertain such. The answering of one encourages the presentation of others, and to answer all would take up too much of our time. If it is a matter of any importance, consult a lawyer.

J. B. W., Dover.—1. He did not. 2. He was engaged in several so-called matches, which were really exhibitions, and of these we do not keep a record. 3. *The Sporting Life*, which you can obtain of the International News Company, 31 Beekman street, this city.

C. E. WATERS, Erie.—James Elliott did not kill anyone; but he served a long term in the Eastern Penitentiary, Philadelphia, for highway robbery and assault with intent to kill. He is now serving a term in prison for burglary.

J. W. S., Jersey City Heights.—1, 2. See amusement answers on another page. 3. He was a rough-and-tumble fighter, gouger, biter, etc., but never fought in the P. R. He died from a pistol-shot wound received in this city, he being assaulted by a gang.

H. B. O., St. Louis.—1. We did not say any such thing as that that company had no drawing where one thousand dollars was presented. We simply said there was "no one thousand dollar prize drawn for." 2. See answer to "Old Reader, Glen Haven."

R. S.—1. Wallace Ross was recently married to a Miss Nettie Flaglor of St. John, N. B. 2. The American Line is the only transatlantic line of steamships flying the American flag. Steamers leave Philadelphia and Liverpool every Wednesday.

CRUMP, Janesville.—We are without a record of such a performance, and if you take the trouble to write to the department at Norwich you will doubtless find that the story is incorrect.

CONSTANT READER.—The greatest distance walked, heel-and-toe, in six days by any man is 550 miles, by C. A. Harriman. Fred Krohne's best record, walking, is 520¼ miles.

M. F. R., St. Louis.—Four aces are lower than four sixes or four deuces at poker-dice. Unless otherwise stipulated, the highest hand at that game is composed of five sixes.

SUBSCRIBER, Port Washington.—The two 45's are entitled to the watch and the "overplus." There being two throws higher than 44, that must rate as the third highest, and not as the second highest.

J. M., Boston.—Having the three he gave, C counts out on his high and low, which, no matter when made, take precedence of the jack saved by B.

READER.—Unless it has been specifically agreed to play straight-flushes, the highest hand at poker is made up of four aces and a fifth card.

J. C., Chicago.—1. Wm. Poole was fatally shot in Stanwix Hall, this city, Feb. 25, 1855. 2. Yankee Sullivan was imprisoned at Lenox, Mass., on account of his fight with Morrissey.

SPORTIVE YOUTH.—1. The count is 14 for a crib of 5, 6, 7, 8 and 8. 2. The count is also 14 for a crib of 4, 5, 5, 6 and 7. 3. Twenty-six cannot be held in hand or crib.

T. B. Deadwood.—1. London, Eng., with a population of 3,814,571, is the largest city in the world. 2. A few years ago the population of Pekin, China, was estimated at 500,000.

AN SIX, Washington.—We do not know the whereabouts of the party mentioned. Perhaps a letter sent in our care would reach him.

H. H. H., Michigan City.—1. See answers in amusement columns. 2. He would be required to stay in prison until the fine is paid, unless the pardoning power of the State releases him.

U. K., Parker's Landing.—At euchre the cards must be dealt to all alike. Two cannot be given to one player, three to the next and two to the next, whether the game is single-handed or four-handed.

KETTIE, Philadelphia.—He could call out on any point or points. Cards are no better to put out a man at cassino than three aces or any other combination that will make three.

SUBSCRIBER, Washington.—It is nearer to ten o'clock when the hands point out ten minutes past ten than it is to eleven o'clock.

J. B., Greenpoint.—See answer to "Greenpoint."

G. M. H.—1. We have not the space to spare to answer all the questions with which you have crammed your postal-card. 2. There have been about sixty of those catchers, or too many for us to print their names. 3. Bennett first caught for the Neshannock Club of Newcastle, Pa. 4. Schaefer has been playing billiards since boyhood, or about fifteen years. 5. Joseph Dion has been playing billiards about twenty-five years. 6. Nursing with three balls at billiards was done more than half a century ago. 7. It costs about three dollars a volume to bind THE CLIPPERS of the large size. 8. We bind them for our own use only.

A. G. SPALDING, Chicago.—"In the game of football, as played by the College Association rules, can a player who has made a fair catch place the ball for another of his side to kick?".....A fair catch can be made either from a direct kick, a "throw forward," a "knock"—from the opposite only—or from a "punt out," provided the player catching the ball makes a mark with his heel at the spot where he made the catch, and no other player of his side touches the ball.

H. B. B., Alken.—Upon your own statement you lose the bet, which was upon the height (or length) of the masts, not upon the difference in the altitudes of land or water. The answer would be the same if the wager had been upon the height of a man on the top of a house and another on the ground. The bet would have to be considered as upon the height of the men alone, instead of the respective elevations of what they might be standing upon.

S. B. C., Germantown.—There can be but one lone hand at a time at regular euchre. No one but the dealer could go alone in that case, and for three tricks he counts one point. Even were it possible for there to be two lone hands (as can occur at railroad euchre) under certain circumstances, there could not be in this case, because the "nay" had gone round to the dealer. The other party should have declared his alone when it was his turn to say whether he would pass or not.

READER OF THE CLIPPER, Chicago.—B wins. A's language was susceptible of two interpretations, but only one of them is a reasonable interpretation. That is the one that A meant that B should be guided by, and that is the one that must determine this bet. It will not do for A to urge that when he offered to bet that it was "a second-hand watch" he meant only that the watch had a second hand attached to its face.

CENTRAL FALLS, R. I.—1. No room for your full statement. 2. Your throwing-off of the tie of seventeen had nothing to do with your other chance. In throwing that, you had, in fact, to beat not the three deuces thrown by your opponent in settling the tie, but the seventeen as to which you had thrown off. Three aces thrown by you at your next chance would have won the turkey, as surely as three sixes.

A. C. F., Newbern.—This State went Republican in the late election. Bets are determined by the vote cast for the head of the ticket. One Democrat on the State ticket was elected. Had he been the candidate for the office of Secretary of State, which this year headed the ticket, the State would have been regarded as having gone Democratic, and bets would have been so decided.

H. G., Bradford.—Certainly there is such a thing as demanding a sight in a limit game. A was entitled to a sight for all the money he could muster on that deal. He could borrow money or not. The game was not table-stakes, as the other players should have made it if they desired A to buy as many chips as they themselves had bought.

J. K.—1. The dumby cannot be exchanged for a hand after the former has been turned over. It has ceased to be a dumby, being a known hand. 2. Straights are not played at whiskey poker except by agreement.

AN OLD FIREMAN.—We have no present recollection of such a case. If you can give us something to work upon, something to suggest that someone has not been dreaming, we shall cheerfully enter into an investigation of the matter. If anybody says that that happened, about when was it, or what was the fire?

LORD BEACONSFIELD, San Francisco.—The man who had played out of turn could not order the second one to play any card whatsoever. If the second player desired to play an ace, he could do so.

A SUBSCRIBER, Holmesburg.—It was not *The Tacony Era*. It was a fraud; and if any bet was procured through that bit of tricky work in cutting the head off one paper and pasting in on another, that bet is void.

J. R. S.—1. Captain Barclay was the first man who walked one thousand miles in one thousand hours, walking a mile each and every hour in England. 2. At Hampden Park, Springfield, Mass., several years ago.

B. M.—The fastest running time, one mile, on the American turf, is 1:39¾, by Ten Broeck. Time is not officially taken on the running turf in England.

R. A. E., Montreal.—We have heard of none as yet. The fact is, there is likely to be a lack of skating facilities. If there is ice enough there may be skating races at the Manhattan Club's pond.

S. P. BYRNY.—Joe Coburn was on March 3, 1877, convicted of assault with intent to kill, and on the same day was sentenced to ten years' imprisonment.

MACK, St Louis.—The rank of general of the armies of the United States, now held by Sherman, was revived by Congress in 1866 and conferred upon Grant.

C. H. T., Osceola.—1. Baseball players have their expenses paid only when traveling with their club. 2. Address a letter in our care to the manager of the Metropolitan Club.

W. J. LOWMAN, Elmira.—The prize-money will not be put up before the race, and the money left at this office by you may be had upon application.

J. C. B., Dallas.—It is our rule not to meddle with pool-bets. The people who sell have regulations of their own, more or less arbitrary.

W. H. H., Michigan City.—B loses for not having beaten eighteen, provided that it was possible at the game chosen to beat eighteen. If it was not possible, the bet is void.

S. P. J., Fairburg.—The bet is a stand-off. The dice was on the bottom of the box in one sense, and not in another, being on the top also.

COMPANY I, Fort Fred Steele.—1. Charley Ross was kidnapped in Philadelphia on July 1, 1874. 2. James Fisk Jr. was shot by Stokes on Saturday, Jan. 6, 1872.

O. K., Irvington.—You probably mean the building in which the American Institute has of late years held its annual fairs. It is on Third avenue, at Sixty-third street.

P. H. P., St. Paul.—It would be extremely difficult for you to get such a situation here. Do not think of coming on the chance of getting it.

HERALD, Cleveland.—You had better consult a chemist. We have not time for such matters.

J. C., Fort Custer.—Game cannot be claimed because of a misdeal at forty-fives.

DUTCH, Auburn.—Address Dazian, or Shannon, Miller & Crane, or Peck & Snyder, who advertise.

CRIBB CLUB.—There is. Apply to the secretary of the National Association of Amateur Athletes, P. O. Box 3,478, N. Y. City, or at office of *The Athlete*, 183 Broadway.

E. S. L., Harrisburg.—It was advertised for Jack Somers. See this week's list.

F. W. L., Polk City.—Thank you, but we stopped their publication some time ago.

S. L., Newark.—Rabbits may be lawfully shot in New Jersey during the months of November and December only.

WM. M. E., Austin.—We have more of such matter than we can use.

W. S., Providence.—We do not know that he ever had. As you are in Providence, your better plan would be to ask him.

READER OF THE CLIPPER.—See paragraph in relation to the matter in our athletic department.

S. O., Philadelphia.—We are unaware of the present whereabouts of Noah Makinson.

J. H. F., Phila.—You can obtain "American Fistiana" from Ed. James, by sending advertised price.

F. M. R., Denver.—Work was begun on the East-river Bridge about 1869.

J. W. G., Brooklyn.—The Astley belt was won thrice in succession by C. Rowell, and it is now his personal property. A wins.

J. O'T., Del Norte.—Send one dollar to Ed. James, as per advertised address, for "Terrier Dogs," which contains the information.

E. S. M., New Mexico.—THE CLIPPER ALMANAC for 1882 will contain a list of holidays.

CARL HERTZ.—The cut is supposed to have been returned to you some time ago.

J. MOONEY, Winchester.—The bets are drawn, neither contestant having traveled long enough to make possible a different decision.

J. P. M., Philadelphia.—The best six day pedestrian record is 578 miles 605 yards, and it belongs to R. Vint.

GREENPOINT.—The last card counts but two when it makes thirty-one at cribbage.

R. W., Georgetown.—If B, like C, raised his cards before announcing that he had six, the pot belongs to A.

SALEM, Mass.—The cards failing 3, 3, 3, 6, 2, 4, 5 and 1, there is a run of six for the player of the ace.

J. N. D., Salem.—The player who made high and low and had but two to go beats the one who had but one to go and made jack.

F. E. M., Washington.—The shield is the head of a five-cent nickle.

H. M., Oakland.—The population of this city exceeds 1,200,000.

J. R., Germantown.—See answer to "S. B. C., Germantown."

DAN, Washington.—See account in our athletic department.

L. A., Washington.—The same rules apply to both balls.

PROF. M., Sydney.—Photo. of the Busbranger received.

W. H. S.—See answer to "Old Reader, Glen Haven."

LATTIS, New York.—A three-line card would cost 60c.

E. C. J., Newburg.—CLIPPERS of 1879 are out of print.

J. P. M., Bradford.—See answer to "Greenpoint."

G. W. V.—Your card costs 60 cents each time.

DECLINED—"To See the Sights."

THE VIENNA CALAMITY.—Full particulars of this conflagration and the great loss of life attending it are given in another part of this issue, together with an engraving of the Ring Theatre. Since this fire occurred we notice that managers everywhere are taking extra precautions to guard against similar catastrophes, and to render their houses as nearly fire-proof as possible. In this city committees are making a close inspection of all places of amusement, while various plans have been suggested to stay the progress of a fire, should one break out in a theatre. An increased number of firemen in every theatre is spoken of, the same men to remain on duty during the season, instead of changing them so frequently as is now done.

TWENTY PAGES.—In order that we may be enabled to give details of everything occurring in theatrical and sporting circles, we this week issue a twenty-page CLIPPER—our advertising friends putting in a claim for a share of this extra space. Next week we shall publish another number of twenty pages.

"OUR JIM" has been boasting of a grand dinner he enjoyed a few evenings ago, when, said the boy, "I feasted on the toast that the quail was served on." "What became of the quail?" "Well, I let some other fellow have that." And the lad never quailed as he made the sage remark.

A SELL-FISH MERCHANT.—A fishmonger.

THE RING THEATRE, VIENNA.
DESTROYED BY FIRE DEC. 9.

Dec. 9 was a fete day in Vienna in celebration of the feast of the Immaculate Conception, but it ended with a public calamity unparalleled in the history of that city. Shortly before 7 P. M. on that date, and before the commencement of the second performance in Vienna of Offenbach's latest work, "Les Contes d'Hoffman," the Ring Theatre (formerly known as the Opera Comique, and the second finest theatre in the city), on the Schotten Ring, was discovered to be in flames. Seven o'clock is the hour for the commencement of plays in the Vienna theatres, and it is estimated that more than two thousand men, women and children were in the Ring Theatre when the fire broke out. The poorer classes had flocked to the theatre in throngs to close the celebration of their fete, and it is believed that the fourth gallery, which was the lowest-priced place in the house, was packed to overflowing. The other galleries were crowded and the pit was fairly filled, but owing to the earliness of the hour there were only a comparatively few persons in the stalls and boxes. There are several conflicting versions of the origin of the fire, but the most generally accepted theory is that it was caused by the gas which lighted the sky-borders. Gas having presumably been turned on before the electric current was freed to light it, the border caught fire. A workman, instead of lowering, hoisted the border higher, and the flame at once began to spread. The engineers say that, had a good fireman been at his post, no harm could have resulted. The firemen at this theatre were simply ordinary workmen, who were also required to assist as scene-shifters. Inquiries establish the fact that the persons entrusted with the duties of firemen ran affrighted at the first blaze. One, who had charge of the gas, thinking that an explosion had occurred, or would occur, turned off the gas at the meter, plunging the theatre into total darkness until it became illuminated with the blaze of the conflagration. The reserve of petroleum-lamps, placed in the theatre six months before by order of the police, had not been lighted on this occasion, and probably had never been lighted after the first month of the order. There was also a wire-gauze curtain ready to be let down on such a case of emergency, and supposed to be attended to by a special mechanic well drilled in his duties. Had this curtain been lowered, it is probable that no person in the theatre would have escaped. But either the attendant could not find the key to the apparatus box or he was also seized with panic. Anyhow, he ran and saved his own life at the expense of several hundred other lives. An official of the theatre, however, states that it was absolutely impossible to lower the curtain, owing to the frightful rapidity with which the flames spread. One of the firemen started to let on the water at the plugs, of which five or six were in the flies fed by a large reservoir on the roof of the theatre, but he never returned. Some of the actors had already taken their places on the stage in costume, but a large number of them were still in the dressing-rooms, in the hands of the costumers and hairdressers. The overture had not yet begun. Director Helmesberger, who stood upon the stage, was the first one to notice the fire. In a moment after the flies were wrapped in flames, and the network of wood, ropes and canvas was burning like tinder. The people on the stage were stupefied with fear at first, and they speedily took to flight in the most terrible confusion towards the ladies' dressing-rooms, on the left of the stage, where a small staircase led to the street. It is a remarkable fact that the audience were kept so long in utter ignorance of the danger which threatened them. The screams of the members of the chorus, muffled by the intervention of the heavy curtain, conveyed no alarm to the people in the front of the house. In a short time the flames had made such headway on the stage, fed as they were by the scenery, ropes and highly combustible materials in the wings, that the light began to show through the painted drop. Even this produced no fear among the audience. The illumination was attributed to experiments with the calcium-lights which were used in the ballet of "Les Contes d'Hoffman." The audience continued to buzz and scrape well, and the lobbies were thronged with ladies and gentlemen indulging in a final chat before taking their places in the boxes, when, suddenly, the flames attacked the drop-curtain, and burst forth in one large sheet which swept away the canvas in an instant. The scene which followed can never be adequately described. A loud shriek of "Fire!" went up from 2,000 terrified men and women, and an immediate movement toward the narrow doors was begun from all quarters of the house. Women screamed and fainted, men yelled and pushed over the prostrate forms of the weaker, trampling them without mercy in their struggle to gain the passage-ways. Manager Janner shouted to the audience, endeavoring to quiet them by saying that there was no danger, but only few could hear what he said. In the midst of the confusion the lights in the house were instantly extinguished, and the narrow, complicated passages leading from the galleries were in total darkness. The doorways became jammed with the fighting throng, and soon it was impossible to go forward or retreat. The flames pierced the roof of the theatre, and the Schotten Ring was ablaze with light. The interior of the building was now so hot that men and women dropped in their tracks, and lay where they fell until suffocation ended their misery. Despair and frenzy seem to have taken possession of the occupants of the galleries. Cut off from all retreat by way of the narrow staircase, which was clogged by a mass of humanity, and having no windows from which to throw themselves, many of the maddened men and women cast themselves headlong from the fourth gallery to the pit below, where they were either instantly killed by the fall or perished of suffocation. Others gave themselves up without a struggle and calmly awaited certain death in the furnace which was now the auditorium. The alarm of fire spread rapidly, and in a very short time thousands of people assembled in the neighboring streets. In consequence of the neglect in telegraphing to the fire-engine stations, it was more than twenty-five minutes after the beginning of the fire before the firemen appeared on the scene, the audience being left to struggle wildly in darkness for means of exit. They came partially without any apparatus for life-saving, and then the work was much retarded and the excitement and confusion largely increased. There was a great display of military, who kept order, but of efficient firemen and apparatus there was a lamentable lack. On the arrival of the latter it was found impossible to penetrate beyond the first tier of the theatre, the rush of suffocating smoke and air extinguishing the lamps and torches. The firemen retired under a momentary impression because their snouts were not answered that there were no more people in the theatre. Those who escaped after the first alarm soon undeceived them. Another effort was then made to penetrate the parts of the theatre which were not actually blazing. In the narrow passage between the second and third galleries a mass of corpses was discovered, some so closely interlocked that it was hardly possible to part them. The first man discovered was got out alive, but all the rest were dead. These were persons who had lost their way in consequence of the turning-off of the gas, which was done with a view to prevent an explosion. Some men were found with their hands grasping each other's throats. Subsequent investigation showed that in some cases persons, finding escape hopeless, had committed suicide. The firemen afterwards held large blankets outstretched, and into these imprisoned men jumped from the windows of the first floor above the pit. When the fiftieth person had been rescued by the blanket service the whole building was a mass of white fire, so hot that no near approach was possible. After that no human being got outside the walls, and the assembled crowd were compelled to stand as spectators of the most appalling and heartrending scene of modern times. About ten o'clock the gas meter exploded, the roof fell, and the whole place was reduced to a wreck. By eleven o'clock the flames had done their work, and nothing remained of the Ring Theatre but the four walls and the statues of the three muses and the gilded angel with his trumpet, which ornamented its beautiful front. It was many hours more before it was possible to explore the ruins in search of the bodies. This work was zealously prosecuted, but the bodies removed by the firemen and soldiers were so disfigured and mutilated that many will never be recognized. In many cases they were reduced to simple heaps of charcoal. The corpses taken out of the galleries were so mangled that it is not doubted that the unfortunates at last struggled and fought each other in order to gain the door. The other bodies retained the form of the last desperate struggle, the features expressing the final cramp of agony. Doctors say those who were in the auditorium did not live over a minute after the fire broke through the curtain, and the persons whose bodies were first recovered seem to have died mostly from suffocation.

Only a very few persons were seen to emerge from the theatre at the time the alarm was first given. There was a sudden rush of people into the lobby, lasting scarcely a minute. Then there was silence. No more came, and it was assumed that all had escaped. Not until twenty minutes had elapsed did the police officials dream of even examining the auditorium of the theatre, and when they endeavored to make a search they could not reach even the parquet, one story above ground, because of the bodies blocking up the narrow stairway. Under the circumstances, appalling as is the loss of life, it is almost to be wondered at that so many persons escaped. Of those about one hundred and fifty are now lying in the various hospitals of Vienna, wounded and suffering intensely. An official report, published Dec. 11, says that the number of persons recorded as missing, including those identified and those not identified, is 917. By the latest advices the number of missing was reduced to 826. All of the performers were saved, except three chorus girls, but several members of the orchestra are reported missing, including Herr Helmesberger, the director of the orchestra, who was on the stage during the terrible struggle, and is believed to have perished in the flames. Among the artists who were engaged at the theatre when the fire took place were the actors Perencky, Lindorf, Wilke, Rudolph and Lindauer, and actresses Stahl, Fischer, and Gonda. On the extinction of the lights all rushed for the stage-door, and many were knocked down and trampled upon, but most of them reached the street without serious injury. Franz Janner, the manager of the theatre, was formerly director of the Opera house, Vienna. Half of Vienna is in mourning for friends and relatives. It is believed that no Americans are among the dead or missing, the American medical students, of whom there are many in Vienna, seeming to have kept away altogether on the fatal night. There is to be a searching official inquiry into the cause of the fire and who is culpable. There seems to be no doubt that the management of the theatre was criminally negligent. Every precaution for the security of the audience was there except the drill and discipline of the attendants, who, with Manager Janner, seem to be responsible for the catastrophe, although it is at least doubtful whether many lives would have been saved when an architect was permitted to build a theatre like a labyrinth and with tortuous winding stairways, doors opening the wrong way, and the space which should have been devoted to wide stairways given up to lobbies, refreshment-rooms and dressing-rooms. The site of the theatre was in the Ring, the liveliest part of Vienna, consisting of a series of broad streets, planted with trees, which almost encircle the city. The most important public squares are also on the Ring, which occupies the site of the former fortifications. The Ring Theatre was well adapted to furnish the scene for such a catastrophe. It was one of the most beautiful places of amusement in Vienna, but its beauty was produced by the lavish use of the materials best suited to spread a fire. The decorations of the *papier-mache* and light wood, which served to feed the flames. The theatre in the arrangements for entrance and exit was a veritable death-trap. It had four galleries, access to which was gained by narrow staircases, dimly lighted by flickering gas jets, and the passage-ways were laid out in a strangely complicated manner, so that one needed a good knowledge of the place to find his way at all in and out of the theatre. The manager was required by law to have oil-lamps in these passages, to be used in the event of the gas being cut off, but he neglected to do so, and the result was that the panic stricken crowd struggled vainly in the darkness to escape from the burning building. There were large doors in every gallery, which were to be opened in case of fire. When the key was applied to one of these it broke from disuse and rust. One other escape door only was burst open. The rest were not opened. All the doors of the galleries opened inward, and when one was broken down by the pressure the foremost persons fell and were trampled to death by those following, and few passed over this human barricade. The Ring Theatre had earned the reputation of being unlucky even before its destruction. Manager after manager sunk his capital in it without receiving anything in return. The history of this theatre appears to be wrapped in obscurity, and several accounts are given, the most authentic one appearing to be that it was originally built by Herr Forster, and opened under the name of the "Komischen Oper" or Opera Comique, Jan. 15, 1874, when "Il Barbiere di Seviglia" was performed with Minnie Hauk in the leading role. The architecture of the exterior was half Renaissance and half Italian, the facade being very gorgeous. It had three comparatively narrow entrances. It was used first for the production of light pieces and comic opera, and was later let out to traveling companies and stars. For some time past it has been under the management of Herr Janner, who changed its name to that of the Ring Theatre, and made it a success. The conductor was Heinrich Broch. Delibe's opera of "Le Roi le Dit" had its initial performance there, the composer himself wielding the baton as conductor. Signor Arditi was a conductor for two years, and Patti, Nilsson, Minnie Hauk and other operatic celebrities have been heard there in nearly all the standard grand operas. It was at this theatre in 1874 that Minnie Hauk succeeded in getting up a benefit for the sufferers by the Chicago fire, netting a handsome sum. Rossi, Salvini and most of the great German actors have also played there. Mlle. Bernhardt's performances, closing on the 15th ult., attracted much attention. They formed the sensation of Vienna. Four or five times the ordinary price was paid for seats. The piece which was being played at the time of the fire was an Offenbach production, "Les Contes d'Hoffman." It was the last work of the French composer, and was originally produced at the Opera Comique in Paris, France, Feb. 10, 1851. The Ring Theatre was the property of the State, was insured in the North British and Mayzar Francia companies to the amount of 800,000 florins in each office. The lessee's loss is estimated at 100,000 florins. He held insurance for only a small amount.

The managers of all the Vienna theatres have announced special performances for the benefit of the sufferers, and subscription-lists have been opened by all of the Vienna newspapers, and in Berlin, Paris and Rome. At the Reichsrath, Dec. 9, an appropriation of 50,000 florins for the sufferers was voted. The Emperor Francis Joseph has subscribed 25,000 florins and Baron Rothschild 10,000 florins to the relief fund. Subscriptions are pouring in from all parts of the world. The Lord-Mayor, on behalf of the citizens of London, Eng., has telegraphed to Vienna condolences with the friends of the victims. A relief committee has been constituted in Vienna. The great majority of the victims of the disaster were residents of Vienna, and that city, which is ordinarily one of the gayest in Europe at this season, is filled with men and women bowed down with sorrow for the loss of friends. The Bourse is closed, and nearly all business, private as well as public, is suspended. Sunday, Dec. 11, was set apart for the saying of masses in the churches of the city for the repose of the souls of the victims, and some of the victims, numbering 126 in all, were interred at the Central Friedhof by their friends. The following day 151 were placed in the vast common grave that has been prepared for the burial of the unidentified bodies, which will be maintained for all time at the expense of the municipality. The vast excavation is 108 feet long by 14 wide, with three openings for lowering the coffins. It will be the last resting-place of all, irrespective of their confessions. Catholics, Protestants, Greeks and Jews all rest together as they found death together. The funeral ceremonies on Dec. 12 commenced in the morning at St. Stephen's Cathedral, where a solemn requiem mass was celebrated for the repose of the souls of the victims. The Cathedral was entirely draped in black and a catafalque erected which was surrounded with exotic plants and candles. The clergy entered the Cathedral in procession, followed by the Crown Prince, Archdukes, members of the royal household, court dignitaries, Ministers, members of the Reichsrath, representatives of the army, the civil service and the municipality. Bishop Augerer officiated. The court opera choir assisted, and their voices were occasionally almost drowned by the agonized sobs of the mourners. The large square in front of the Cathedral and the adjoining streets were filled by many thousands of people. The ceremony at the Central Friedhof commenced at eleven o'clock. It is a huge level cemetery in the suburbs, having separate entrances for Catholics, Protestants, Greeks and Jews. Priests of all four confessions joined in the solemnities, each forgetting their religious rivalries in the common sorrow of the people. Twenty thousand people had walked the long tour or five miles to the great cemetery. Cavalry, infantry and police maintained order on either side of the imposing catafalque, which was illuminated by several hundred candles. There were seventy metal coffins, those containing unidentified remains being numbered, while the others bore the names of the occupants. All around were numerous plants and floral wreaths, provided by mourners and the various Viennese corporations. After the solemn services by the clergymen of the four denominations, Burgomaster Newald delivered an address, in which he spoke of the grief of Vienna, of Austria and the world in the terrible calamity. Then the procession of clergy and officials went to the large grave, where the coffins were lowered one by one and placed beside one another in long rows. The work of lowering the coffins into the grave lasted from noon until nightfall. The remains of the other six or seven hundred victims will be placed in large metal coffins and interred as found, without further religious ceremony. Of those only the ashes and a few charred bones will ever be recovered. Over the large grave in the Friedhof a monument is to be erected, and it is even proposed that the Ring Theatre should be razed and in its place a monument erected to the thousand victims who perished there. Strange to say, this proposition meets approval, in spite of the value of the ground on which the building stands, there is a superstition among the people of Vienna that the very site is accursed. When the present beautiful Ringstrasse was formed of the glacis of the city walls, thirty years ago, the city executioner dwelt on the spot. After the revolution of 1847 was put down it was here that Robert Blum was shot, and after him many others were hanged and shot on the same spot. At that time the legend began that the curse of God would rest on the place for all time.

The terrible story of the burning of the Ring Theatre brings vividly to the minds of American readers the horrors of the Brooklyn Theatre fire, where more than three hundred people perished in the flames. There was much anxiety among the many foreign singers and actors in this city. Many of the company engaged at the Thalia Theatre have friends who may be among the number of the unfortunates, and the lessees and managers of that establishment announce a matinee performance Dec. 19, when the gross receipts, without any deduction whatever, will be forwarded to Vienna. Minnie Hauk, who as Rosina opened the now destroyed theatre, also contemplates arranging a benefit performance. Hugo Fritsch, Consul of Austria-Hungary, announces that until the organization of a relief committee—which is now in progress—shall have been completed, he will forward to Vienna any subscriptions which may be sent to his address, No. 33 Broadway, New York City.

The crowning act of criminality discovered so far was the fact that a draught fanning the flames was caused by the opening of the large iron door at the back of the stage by some person or persons connected with the theatre endeavoring to effect their own escape or to rescue property. Two pianos and a quantity of music and costumes were actually saved from off the stage. Up to this point the fire had been confined to the stage, and might have been confined there at least until the audience were apprised of the danger, had not the opening of the large door let in a terrific draught to feed the flames and drive the smoke, fumes and fire upon the audience. The various causes that finally resulted in this terrible disaster are summarized as follows: 1. The theatre was built with a labyrinth of passages and narrow stairs. 2. The doors opened into the auditorium and galleries. 3. The firemen employed as scene-shifters were absent, instead of being at their posts. 4. Nobody was prepared to lower the safety-curtain. 5. The oil lamps were neglected and never lighted. 6. The gas was turned off without necessity. 7. Though there was sufficient time, the audience were not apprised of their danger from the stage. 8. The safety exits had never been used and were firmly locked. 9. The fire alarm was out of order and the Fire Department could not be communicated with. 10. The large iron door at the back of the stage was opened probably in order to save the stage properties. 11. The firemen first entered the theatre from the back part of the stage, which was almost untouched. The fire had been driven into the auditorium. They said that the people were sitting in the first row of the fourth gallery as if asleep, their heads resting on the cushioned front of the balcony. 12. The Fire Department was inefficient and the police incredulous. They refused to believe the cries of the rescued that hundreds were yet inside the theatre, and no attempt was made to penetrate the theatre till half an hour after the first rush of people into the lobbies.

The anger of the Viennese against Director Janner and the police is very great. Two hundred thousand people gathered on the Schotten Ring Sunday afternoon. Many of the workmen among

them were loud in their threats of vengeance, and so serious did the officials consider the situation that they ordered all the troops kept in their barracks, and to have double ammunition given them in readiness for an outbreak. It was feared that Director Janner's residence would be attacked, but the people went home, and the night passed quietly. Every day brings new facts about the criminal carelessness of the management of the Ring Theatre and the selfish cowardice of those engaged on the stage.

BASEBALL.

THE CLIPPER ALMANAC.—Those of our patrons who desire to advertise in the next edition of THE CLIPPER ALMANAC are requested to send in their copy so as to reach this office not later than Dec. 24, and as much earlier as possible. For rates, etc., see advertisement.

THE LEAGUE CONVENTION.

Delegates from the eight clubs forming the regular members of the League Association assembled at the Tremont House, Chicago, on Dec. 7, to legislate for the League season of 1882 by amending the constitution and playing rules of the association, and taking such action as the ruling powers deemed advisable for promoting the special interests concerned. The delegates from the eight clubs were Messrs. W. A. Hulbert and A. G. Mills of Chicago; A. H. Soden and Harry Wright, Boston; J. Ford Evans, Cleveland; H. B. Winship, Providence; Freeman Brown, Worcester; J. H. Smith and J. Jewett, Buffalo; A. H. Hotchkin, Troy; Mayor W. J. Thompson, Detroit. Among those present who were specially interested in the proceedings were Messrs. Day of the Metropolitan Club, Ferguson of Troy, and A. G. Spalding of Chicago. Mr. Winship went to the meeting in doubt as to whether he would take part in the proceedings, but he received notice in time that the necessary funds to pay off the club indebtedness were at command, and so he entered the convention. But he did so with a demand and a grievance, which was to the effect that unless the name of Gross—the Providence catcher—was withdrawn from the black-list he was instructed to withdraw his club from the League. In the course of the proceedings, however, he is alleged to have received such information in regard to the proofs against Gross that he joined in the vote for keeping him on the list.

The first business was that which came under the immediate cognizance of the board of directors, and this special committee meeting was held with closed doors. Their legislative work, however, consisted chiefly of their awarding the championship of 1881 to the Chicago Club, the election of their secretary, Nick Young, and the disposing of the applications of Phil Baker and Charley Jones for reinstatement. The former was expelled, it will be remembered, for refusing to fulfill his written contract with the Providence Club after he had received advance-money, and the latter for alleged insubordination in leaving the Boston Club on account of non-payment of salary arrearages. Both applications were denied, the former on account of the justness of the punishment, and the latter because Jones had failed to comply with a rule of the League in 1880 requiring notices of appeal to be filed within such an appointed period. The practical effect of this action of the League is to throw both of these players out of employment in any League or League Alliance club, and, moreover, to prevent any such club from playing matches with any outside club in which either of these players is in the nine. This was the principal work of the board at their special meeting, and it was embodied in their report, which was presented to the convention and adopted. The proceedings in the convention included the amendments to the constitution, the appointment of League umpires, revising the playing rules, and new business. The most important amendment to the constitution was that endorsing the "black-list" movement of the September meeting in Saratoga; and the article introduced provides that by an affirmative vote of five of the eight League clubs any person may be declared ineligible for service in the League as umpire, club manager or club player; and that anyone so "black-listed" shall not be reinstated except by a unanimous vote of the eight League clubs. The list of players black-listed last September, therefore, remain out of the League fold, and cannot play in any League club or League Alliance club; and furthermore, such players cannot be one of the nine of any club-team which plays with any League club; so that the only clubs these players can play in are those who do not care about playing matches with League or League Alliance clubs. The vote on the adoption of this rule was unanimous, and its effect may be a death-blow to insubordination in the League ranks, which prevailed to such an extent in 1881. There is one player who is excepted, and that is Clapp, who, in the Saratoga black-list, was allowed to play in a League Alliance or non League club.

A change in the wording of the law governing club representation by delegate provides that any club represented in the Board of Directors may at any time change its representative. A new article was also inserted, which requires the League secretary to keep a record of all violations of the League laws which come under his observation or cognizance, the same to be reported to the League president.

It was furthermore provided in the amended constitution that players not under League contract may be employed in not more than five championship games. Also, that a player peremptorily released—but not expelled—shall not play with any other League or League Alliance club until twenty days after his release, and in the interim shall not play with the club releasing him. A player released on twenty days' notice must be paid in full up to the date of the expiration of the twenty days. In the meantime he may be obliged to earn his salary by employment in other service for the club than field duty.

Suspended players must remain suspended until the time of such suspension expires, the said time not being allowed to be reduced by the club suspending him. All appeals to the League by players, etc., must be filed with the secretary before thirty days after the suspension or expulsion. This done, he can appear in person or by representative at the annual meeting. Hereafter all correspondence with the League officials shall be done by the president of the club corresponding, or by officers designated to act for him. In the rule governing club representation at the League meetings an amendment was made giving each club but one vote, but allowing each two delegates, as also any of its officers to represent them at the meeting.

The next matter in importance was the changes made in the League Alliance rules. Hereafter there can be but one League Alliance club in each city, and also before a club can be admitted to membership in the League Alliance the consent of three of the eight League clubs will be required. For the first time in the history of the League every change made was by a unanimous vote. The committee on uniforms—Messrs. Hulbert, Hotchkin and Winship—reported at second day's session, and they adopted a special uniform for all the League teams, the only variation from which will be the stockings, each club having a color of its own. Thus the Chicago players will have white stockings; Cleveland, dark blue; Providence, light blue; Worcester, brown; Buffalo, gray; Troy, green; Boston, red; and Detroit yellow. The other portions of the new League uniform, such as shirts, belts and caps for the several positions, will be: Catcher, scarlet; pitcher, light-blue; first base, scarlet and white; second base, orange and blue; third base, blue and white; short-stop, maroon; right-fielder, gray; centre-fielder, red and black; left-fielder, white; substitutes, green and brown. The pants and ties will all be white, and shoes of leather. It was resolved that the season should commence on May 1 and end Oct. 1, unless the first and last days named should come on Sunday, when April 30 and Oct. 2 will begin and end the season. Drawn or tied games can only be played off on the grounds on which they were commenced.

The secretary of the League was authorized to send the appended explanatory dispatch to Mr. Reach, the treasurer of the new Philadelphia Club: "The Philadelphia Club is fully recognized as a member of the League Alliance, and under our amended constitution League clubs can only play with the League Alliance club in the cities where one is located."

The election for officers resulted in the choice of W. H. Hulbert for president and the following delegates for the board of directors: Josiah Jewett, Buffalo; W. G. Thompson, Detroit; A. L. Hotchkin, Troy; and Freeman Brown, Worcester. The publication of the League book was awarded to A. G. Spalding, who was also authorized to furnish the League ball for 1882. Hereafter League Alliance clubs are to be allowed to have two delegates to represent them at the annual meeting, but such delegates will have no vote.

The changes in the playing rules were numerous, and some were important. The barrier to base running in '81 was removed by the readoption of the former rule of allowing base-runners to return to bases on fair balls not caught on the fly without being put out. The other changes made were in brief as follow:

Players of the side at the bat must now keep their seats except when called up on to bat or run bases.

Their bats are hereafter to be kept in a bat-rack near their seats, instead of being left on the ground to trip players running to catch foul balls.

A special line is to be laid down defining the boundary of players running to first base.

Balls hit by the batsman which strike his person are now foul balls.

Balls stopped by anyone not engaged in the game are now termed "block" balls, and on all such balls runners are at liberty to make all the bases they can while the ball is dead, which it is until returned to the pitcher and held by him while in his position.

The willful delay by an outsider in returning a "block" ball empowers the umpire to decide what base the runner could have made by a legitimate return of the ball.

In case of an injury to a fielder when men are running bases, "Time!" cannot be legally called until the ball is returned to the pitcher in his position.

The badly-worded rule in reference to forcing out runners was properly changed so as to admit of a player being allowed to run to a base the moment the runner preceding him is out out. Under the rule of '81 players running to third, for instance, could be put out by the ball being simply held at third even after the runner going to second was put out. Now such runner must be touched at third while off the base.

The trick of running home without touching third base, when the umpire's attention is engaged at some other point, has been checkmated by requiring such violator of the rules to return to the base he had left when the hit was made, and allowing him to be put out as in the case of being forced off.

The rule which countenances willful collisions in base running has been modified so as to put out a runner who, in availing himself of his right of way, willfully prevents the base-player from holding the thrown ball.

The following are the League umpires for 1882 as declared by the League: John Kelly, Dick Pearce, Dick Higham, Jos Dunnigan, W. Barnie, John Dailey, of New York and Brooklyn; Chas. Maddock of Cleveland; Jas Quinn of Boston; W. Hawes of Lowell; W. McLean of Philadelphia; Chas. Briody of Troy, and Jas. Nixon and Chas. Cross of Providence.

The League schedule for 1882 has not yet been drafted.

The Metropolitan Club was declared to be the League Alliance club of New York, and no League club can play with any other club within four miles of New York.

LONG ISLAND ASSOCIATION.

The adjourned annual meeting was held in the rooms of the Nameless Club, 38 Court street, Brooklyn, on the night of Dec. 12. The clubs represented were the Nameless, Putnam, Commercial, and Star. The Nameless Club were formally awarded the championship of 1881, together with the trophy (silver ball). Reports of the officers were made and accepted, when the officers for the ensuing year were elected as follows: President, Joseph B. White of Nameless; vice-president, Harry Craske, Star; treasurer, Curtis C. Wayland, Star; secretary, Wm. M. Halsted, Dauntless. After the appointment of several committees, it was resolved that all applications for membership to the association be made in writing to C. C. Wayland, chairmain nominating committee, 361 Downing street, Brooklyn, by May 1, 1882. The meeting then adjourned until the first Monday in May.

THE ALBION CLUB of this city has been reorganized for 1882, and will be under the management of J. M. Bright, assisted by George Devoe. The name has been changed to that of the New York Club. Schappart, late of the Atlantics of Brooklyn, has been secured as pitcher, with Buchanan as catcher; Cochran, first base; Devoe, second base; Smith, short-stop; and Bright, centre field. A third-baseman, and two outfielders, who can act as change-pitcher and catcher, are yet to be engaged. The benefit tendered Dec. 9 to Julius Stern was a complete success. Mr. Ludeke was presented by the association with a gold watch for selling the most tickets, and afterwards surprised Julius Stern by generously giving him the watch. All communications for the New York Club should be addressed to J. M. Bright, 78 Thompson street, New York City.

MANAGER H. B. PHILLIPS informs us that the Philadelphia Club is now completing its nine, and first-class players wishing to be engaged are referred to an advertisement in our business columns. The Philadelphia Club, having been admitted to the League Alliance, will be the only one that League clubs can compete with in Philadelphia. Manager Phillips talks of opening a club-room in Reach's new building.

THE ALLEGHENY CLUB is negotiating with Goodman and Connor for first and third basemen. Connor formerly played third-base for the Troys, and filled first-base for that club last season. Goodman will be remembered as the first-baseman of the old Actives of Reading, Pa.

WM. A. PURCELL, who is managing the Chicago combination in New Orleans, was recently presented with an elegant gold watch by the members of his team and the leading representatives of the baseball fraternity in New Orleans.

L. MASKREY, the left-fielder of the Akron (O.) Club of 1881, has signed with the Eclipse Club of Louisville, Ky., for the coming season.

FERGY MALONE talks of running a team in Atlantic City, N. J., next season.

THE ATLANTIC CLUB of Brooklyn is to be reorganized as a stock company.

HARVARD has won twenty of the thirty-four games played with Yale.

THERE ARE LETTERS in our care addressed as follows: To the Directors Allegheny B. B. C. of Pittsburg, John Troy, M. Connors of the Troys and Charles Reipschlager.

A PROFESSIONAL CLUB is being organized in Columbus, O., to be attached to the American Association.

ATHLETIC.

THE CLIPPER ALMANAC.—Those of our patrons who desire to advertise in the next edition of THE CLIPPER ALMANAC are requested to send in their copy so as to reach this office not later than Dec. 24, and as much earlier as possible. For rates, etc., see advertisement.

WHAT DOBLER SAYS.

We have been requested to publish the following card, which originally appeared in *The Chicago Times* Dec. 7:

Seeing in to-day's papers that I lost the 20-hour race with Charles Rowell through overtraining, I wish to correct this statement, as it is not so. I fully believed I could win, or at least make a great fight for the race, when I started. I had been suffering from a bad cold since I left the East, but thought it would not seriously interfere with me. It, however, settled on my bowels after the first ten miles, and I was obliged to quit. I am not offering this as an excuse for losing, but to prevent any blame being placed on Happy Jack Smith, who did all in his power to help me to win. JOHN DOBLER.

METROPOLITAN ROWING CLUB.

The annual athletic entertainment of this club was held at Madison-square Garden, this city, Dec. 10, and was largely attended. The programme was well arranged and equally well carried out, the show giving complete satisfaction, and being creditable to the club. There was wrestling by F. Laud and J. Kane (Graeco-Roman), R. Ridenbach and C. Grammer (Swiss style), whose posturing especially tickled the spectators, Wm. Johnson and George Edwards (collar-and-elbow); John Canavan, Luke Brandt and Edward Baer swung clubs, the latter using heavy clubs dexterously; fencing by Chas. Koch and Fettig (foils and broadswords), and by Koch and James Pilkington (single-sticks); and a series of interesting boxing displays introduced John Stack and John Dillon, J. Lousey and F. Harper (both colored, the former being well known on the race-courses of the country). J. W. Phillips and Alf. Ing. James and Charles Pilkington, and Wm. C. McClellan and Ed. McGlinchy.

ROWELL vs. HAZAEL.

Since the fiasco in Chicago the public desire to see Charles Rowell and George Hazael matched for the twenty six hour race proposed by the latter, and conditionally agreed to by the former, has sensibly increased. Many consider that George is quite as good as Charley at such a distance, and, although the majority fancy Rowell, all agree that a race between two such men, both well, ought to be very close, and be productive of great results in the matter of record breaking. Consequently, every body who is fond of athletic sport is desirous of seeing them on the track together. As we announced two issues ago, Hazael has two hundred dollars on deposit with us to bind such a match, the only hitch at that time seeming to be in regard to the gate receipts, Rowell desiring that the winner should take everything of value, while Hazael was of opinion that two-thirds of the admission added to the stakes ought to be sufficient reward. The trouble is, Rowell holds a full hand in the matter of cash, and can in a measure make his own terms. Were it not so, no doubt a match would long since have been ratified by these cracks. On Tuesday, Dec. 13, Hazael and Harry Martin were at THE CLIPPER office several hours, expecting to meet Rowell, but he did not appear, and they finally left disappointed, and under the impression that he does not care to engage in a race with George, where the chances are apparently so even.

HAZAEL vs. PRICE.

A match to run five miles for a century a side was the outcome of a challenge from Charley Price to George Hazael, the parties meeting at THE CLIPPER office on Tuesday morning, and after tossing for choice of place signing the appended articles:

Articles of agreement entered into this thirteenth day of December, 1881, between Charles Price and George Hazael, who agree to run a footrace of five miles, level, for $100 a side. The race to take place at the Williamsburg Athletic Club grounds, Brooklyn, E. D., N. Y., on Monday, Dec. 26, 1881; the start to be made at 3.30 P. M., or either man failing to appear at the time and place stated shall pay forfeit of the stake-money. The winner, in addition to the stakes, shall receive two-thirds of the net gate-receipts, and the second man one-third. The final stakeholder to be chosen at the time of putting up the last deposit; the men to meet for that purpose at THE N. Y. CLIPPER office at 11 A. M. The referee to be chosen on the ground on the day set for the race. The sum of $25 a side is now in the hands of the editor of THE N. Y. CLIPPER, and the balance of the stake-money, $75 a side, shall be placed in his hands on Monday, Dec. 19, 1881. The decision of the referee shall be final, and without appeal in a court of law or otherwise. Any person who desires to join in can do so by paying in $100 on Dec. 19, as above, and subscribing his name to these articles. Either party failing to comply with all the conditions of this agreement shall forfeit the money deposited. Signed,

Witness: HARRY MARTIN, C. M. COLVIN. GEORGE HAZAEL, CHARLES PRICE.

ENNIS' TOURNEY.

There is nothing new to report in regard to this race, which John Ennis informs us he positively intends to hold at the American Institute building, Third avenue, this city, commencing on Monday, Dec. 26, and closing on Saturday, Dec. 31. The entries were to have closed on the 10th inst., but, owing to the uncertainty which has prevailed in regard to the affair, partly through the promoter having paid more attention to outside matters than was beneficial to the interests of the event, it has been decided to leave the list open during the current week. Entries can be addressed to John Ennis, in care of this office or *The Spirit of the Times*.

ARMSTRONG vs. HOAGLAND.

On Monday, Dec. 12, Harry Armstrong and Robert Jennings, acting on behalf of William A. Hoagland, whose match with Fred Mott at the Manhattan A. C. grounds last year will be remembered, met at this office, made a match to walk one mile, and signed the following:

Articles of agreement entered into this 12th day of December, 1881, between T. H. Armstrong of N. Y. City and W. A. Hoagland of Auburn, N. Y., who agree to walk a match race of one mile, fair heel-and-toe, for the sum of $100 a side. Said race to take place at the Polo grounds, 110th street and Sixth avenue, N. Y. City, on Wednesday, Dec. 21, 1881; the start to be made between 3.30 and 4 P. M. The sum of forty dollars a side has this day been deposited in the hands of Frank Queen, editor and proprietor of THE N. Y. CLIPPER, who is to be temporary stakeholder. A second deposit, of $60 a side, shall be put up in said gentleman's hands, at the office of said paper, on the 19th day of December, 1881, and not later than 3 P. M. of said date. Should the Polo grounds not be obtainable, another track to be mutually agreed upon. R. C. Williams is chosen final stakeholder. The referee to be chosen at the time of posting the final deposit. Either party failing to comply with all the conditions of the above articles shall forfeit all money up.

Signed, T. H. ARMSTRONG, W. A. HOAGLAND, per R. JENNINGS.

Witness: C. M. COLVIN.

WALLACE ROSS says that if he and Hanlan are to row on this side of the Atlantic in the ensuing Spring or early Summer—and we all hope they will—he would like to have the date and place fixed as soon as possible, naming June 20 as the limit. He will row Hanlan for $1,000 a side, and give him $500 for the privilege of naming the place, proposing, in the event of Hanlan's agreement, to name St. John; or he will row him on Lake Maranacook, Me., for the same stakes, the winner to keep the railway receipts, or the same to be evenly divided.

MULDOON & WHISTLER'S Athletic Combination opened at Tallmadge Hall, Washington, D. C., Dec. 12 for two nights. Among the names advertised to appear are William Muldoon, Clarence Whistler, Andre Christol, R. A. Pounell, Edwin Bibby and J. Messenger. They are to appear in Hagerstown, Md., 14, Harrisburg, Pa., 15, Altoona 17, Pittsburg 19, 20.

ADON BUTLER and John J. Carrick wrestled at Adrian, Mich., Dec. 9, a purse of $100 and a belt being at stake. The first fall was won by Butler, and the two following and the match by Carrick. Time, 1 hour 1 minute.

THE MANHATTAN A. C. grounds on Eighth avenue, this city, were to have been flooded on the day we went to press, in anticipation of a severe snap of ice-making weather, which will give the lads and lasses a chance to don the steels.

RICHARD YARWOOD, formerly of the Second Life Guards, is at present giving instruction in fencing, single-stick exercise, etc., at the armory of the Seventh Regiment in this city.

THE RING.

MIKE DONOVAN IN CHICAGO.

According to accounts received, there was about one thousand persons in McCormick's Hall, Chicago, Ill., on the night of Dec. 10, despite the strong counter-attraction of John L. Sullivan and company at Charley Davies' Argyle. The occasion was a joint benefit to Mike Donovan and Tommy Chandler (not the San Francisco pugilist, but a clever glover who gave Dalton rather more than the Captain could return), and the special feature of a set-to between these two was the card which drew the crowd. Their encounter, a correspondent informs us, was one of the very warmest glove-combats ever witnessed in that section, as well as one of the most scientific displays of the manly art. The general verdict was that in skill and hitting the contestants were about on an equality, but that the superior generalship resulting from experience, of Donovan was apparent. The others who set-to were Abe Williams (colored) and Tom Scully, Paddy Golden and "Reddy" Anderson, Eddie and Dick Dorney (the pugilistic midgets, aged respectively five and six years), Billy Hawley and Ed. Dorney, Frank Owens and urbane and easy-going Tom McAlpine (the latter laying his man out like an undertaker), Dick Welsh and Charley Norton, who made a capital display, with the latter showing to most advantage. Norton, who is mighty glad to get away from Leadville, where his experience as a variety theatre manager was not altogether pleasant, had offered publicly fifty dollars to any light or middle-weight who would defeat him in a glove-contest of thirty minutes' duration, but no one responded to the invitation to set about him. This offer was first made on behalf of an unknown, and, according to report, Pete McCoy thought it a "soft snap," but upon learning that the unknown was really Norton he altered his mind. Tom McAlpine was Master of Ceremonies.

TRACEY'S CASE.—William Tracey appeared in the Court of General Sessions Dec. 12 to plead to the indictment for murder in the first degree ordered against him by the Grand Jury last week. Counsel claimed that the shooting was done in self-defence, and that Tracey should be allowed to remain at large on bail until called for trial upon the indictment. As the indictment was not ready Judge Gildersleeve left Tracey under his original bail of ten thousand dollars until the formal presentation of the instrument to the Court. On the following day the indictment was presented, and Judge Gildersleeve issued a bench-warrant for the rearrest of the accused, and placed it in the hands of Detectives Fields and O'Connor for execution. He was subsequently brought before the Court and committed to the Tombs, his counsel being unable to procure his release on bail. The trial was set down for next Monday, Dec. 19.

JIMMY KELLY AND JERRY MURPHY had an excellent house on the occasion of their benefit at Harry Hill's on Thursday afternoon, Dec. 8, when the following boxers appeared: Mike Coburn and Johnny Saunders, Johnny Reilly and Young Gaffney of New Jersey, Barry and Ryerson, George Taylor and Jim Murray, Joe Goss and Mike Smith, Kelly and Murphy, and the customary burlesque between Rush and Gerrity. Uncle Bill Tovee was M. C.

CHARITY.—An entertainment, the proceeds of which are to be devoted to the relief of the necessities of the widow of the late Peter Croker, will be given at Harry Hill's Theatre on Thursday afternoon, Dec. 15, when lovers of pugilistic sport, etc., may expect a rare treat. The special features of the show will be Kelly and Murphy in one of their taking set-tos, and John McMahon and Matt Grace in a collar-and-elbow wrestling bout. Uncle Tovee will be M. C.

GEORGE ROOKE, whose quick and decisive victory over Prof. McClellan is still fresh in the minds of his countrymen and our readers generally, will be the recipient of a benefit at Madison-square Garden, this city, on Monday evening, Dec. 26. He purposes giving an A1 entertainment both in quantity and quality, and the wind-up will be between him and that clever middle-weight Mike Donovan, who returns from Chicago this week.

JOHN L. SULLIVAN, assisted by Billy Madden, Pete McCoy and Bob Farrell, appeared at "The Argyle," Third avenue, Chicago, Ill., on the evenings of Dec. 9, 10, 11, and the afternoon of the latter date.

GEORGE KILDAY of West Troy, N. Y., and Benjamin Spittle of Troy are to wrestle, collar-and-elbow, best two out of three falls, in Apollo Hall, Troy, N. Y., Dec. 17, for a purse of $100.

WE HAVE LETTERS for George Rooke, Billy Madden, Paddy Ryan, and Charles McDonald of Canada.

A LETTER received from Frank White before going to press states that John Sullivan, Billy Madden and Bob Farrell traveled 110 miles out of their way to visit him and Holden, and hand them the proceeds of the Cleveland show. "That," says Frank, "is what I call being a friend indeed." They bear their confinement as patiently as possible, hoping for the best.

OWNEY GEOGHEGAN is the prime mover in the matter of getting up the benefit for White and Holden at Wendel's Assembly Rooms, referred to on another page.

CHARLEY NORTON and Tom McAlpine show at Peoria, Ill., on Saturday evening, Dec. 17. The duo are thankful to Owen Doyle, 501 Pacific avenue, Chicago, for favors extended.

SYLVESTER P. DENNISON, well-known to New York sporting men as a pianist and vocalist, and who for years past was in the employ of Jake Koome, died at his residence, after a brief illness, Dec. 6. He was born in North Washington square, Waverly place, forty-eight years ago, came of old Knickerbocker stock, was reared in affluence and well educated but during the later years of his life had a long and continuous struggle with fortune. His geniality, free-heartedness and convivial nature proved his bane, and he went out of the world destitute. His late employer and a few others who were acquainted with "Pet's" history, and knew the real worth of the man, gave his remains respectable burial.

GEO. TERRY WINS THE MEDAL.—The third competition for the gold medal, with an embossed shuffleboard surrounded by a laurel wreath, put up some three weeks ago by the proprietor of King's Old Ale-house, 353 West Forty-second street, came off there Dec. 12. The stormy weather did not dampen the spirits of the admirers of shuffleboard fun, and the favorite old house was packed to see the rivals struggle in friendly contest; but the fates were with George again, as he vanquished the plucky Alf. Bulmer in 50 minutes, by a score of 51 to 35. Terry having won the trophy three consecutive times, becomes its actual possessor. Among the spectators was the veteran player Mr. Lowery. Tom Harris was referee at every match, without any unpleasant disputes. James Carson scored on this occasion.

ELIAS WOODWARD, formerly one of the first eleven of the Girard Club, died Dec 10 at his residence in Philadelphia, Pa. The deceased, who was in his thirty-seventh year, had been sick for several months.

BILLIARDS.

STRAY SHOTS.

*** Edward O'Connor, brother of John D. and Joseph, has withdrawn himself long enough from Canadian soil to pay his relatives in this city a visit.

*** Lon Morris Jr. reached St. Louis on Dec. 10.

*** The Union League Club of Philadelphia have given the H. W. Collender Co. an order for nearly seven hundred dollars' worth of private cue-racks for the use of members.

*** The Cincinnati players have taken THE CLIPPER'S advice and adopted the 9x9 table for their contests.

*** Next week we shall have the result of the contest between Victor Estephe and Ed. McLoughlin.

*** Young Prof. Agnaud has put a Collender table into his residence at Cambridge, Mass.

*** At the next meeting of the National Billiard-players' Association the constitution and by-laws are to be revised, with the especial view of protecting members in thoroughly good standing from those who permit themselves to fall off financially. The Philadelphia members expect much aid from the committee appointed to look after the interests of the organization in this city. The New York committee should bestir itself. The Philadelphia players are always active in behalf of the Association.

*** Case's room, Poughkeepsie, N. Y., is to be enlarged to the extent of twelve Collender tables.

*** George F. Slosson sailed for Paris on Dec. 10. His contest with Vignaux will probably take place about the middle of January. No time has as yet been set. Thrown out of his soft and steady stroke by the jerkiness of cushion-carom playing, Slosson is out of practice, and needs as much time as he can get. Vignaux, with whom billiard-playing is day's work, is always in practice.

*** There was a match for two hundred and fifty dollars a side at the Columbian Room a few days ago. The contestants were two young amateurs.

*** We have made another convert. *The Times-Democrat* of New Orleans states that, in his game with Abrams, Maggioli gave a "wonderful exhibition of *the true science* of billiards—*position play*."

*** Dion and Sexton played straight rail, 500 up, at a private house in Brooklyn on the night of Dec. 9. Dion did not win.

*** *The St. Louis News* of Dec. 11 says: "The coming match between Schaefer and Sexton excites but very little interest here, and no bets, except drinks or cigars, have been made, so far as known. The fact is, cushion-carom games are played out." And this, too, from St. Louis, the city that has led every other American one in fostering cushion caroms for the past dozen years!

*** We regret to learn that there is no marked improvement in the health of Charles Lacoume, the veteran New Orleans room-keeper.

*** "Benedict" beat Lon Morris at cushion caroms, 100 points up, in St. Louis, on Saturday last. Afterwards they played bank shots, and each won three games. Experts who start out to play cushion-caroms throughout the country are apt to find that it takes to shoot a time to make a "first-class player" at that game that they stand in danger of having to walk home.

*** At last advices Horning and Moulds had each won five games and lost one in the Cincinnati tournament; Choate had won and lost three respectively; Bussey had won three and lost four, Horning having beaten him among others; Cochran had won one and lost six; Braunies had won one and lost five; West had won three and lost four; and Murray had won four and lost one. The first prize therefore lies among Moulds, Horning and Murray. On Sunday afternoon, Dec. 11, Murray and Choate were to have played, and at night Horning was to have played Murray, and Moulds was to have confronted Braunies. It was announced that admission would be free both afternoon and evening, Phœnix Hall is the scene of the tourney. Later advices are that Choate beat Murray Dec. 11 by 100 to 81, that Horning beat Murray by 100 to 87, and that Moulds beat Braunies by 100 to 78. There are thus a tie between Moulds and Horning for first and second prizes, and a tie for third and fourth between Choate and Murray. The ties were to have been played off on Dec. 14.

*** Pierre Carme is scrutinizing the files of billiard columns with the view of ascertaining in what way and to what extent professionals have improved during his absence from the States.

AQUATIC.

PROPOSED SWEEPSTAKES RACE.—A dispatch from Toronto, Ont., dated Dec. 10, says: "Hanlan views favorably Wallace Ross' proposition that he (Hanlan) and Boyd put in £200 each and row on the Thames for the whole amount of sweepstakes and the new *Sportsman's* Challenge Cup, but would like to have the stakes increased to £400 each, and suggests that Trickett should join in and thus settle the question of supremacy in one contest."

THE ANALOSTANS of Washington, D. C., will purchase a new four-oared shell next season.

THE Columbia Boat Club of Washington, D. C., have secured a room in the Concordia building, and are fitting it up with the necessary appliances for a gymnasium.

PASSAIC BOAT CLUB.—This Newark, N. J., club held their sixteenth annual meeting at the St. Denis Hotel, that city, Dec. 8, and elected the following officers: E. S. Vanderveer, president; B. F. Lord, treasurer; J. R. Weeks, Jr., secretary; T. J. Kennedy, captain; H. B. Northrop, lieutenant. This club, which was the first rowing club formed on the Passaic River, resigned membership in the Passaic River Rowing Association last Spring. They kept up their regular practice, however, and the membership has been rapidly growing. Reports read at the meeting showed a satisfactory state of affairs. The log-keepers' report shows about 3,000 miles rowed. The club will not re-enter the association, but will be maintained for practice only.

THE sixteenth annual meeting of the Mystic Boat Club of Newark, N. J., was held at Delmonico's, this city, on Thursday evening, Dec. 8, about thirty members being present. Although reports showed a considerable decrease in the number of miles rowed last season, as compared with former years, the club is in a very active and flourishing condition. New officers were elected, as follows: Geo. C. Freeborn, M. D., president; G. R. Dunning, captain; W. Johnson, lieutenant; F. F. Guild, secretary.

THE ZEPHYR BOAT CLUB of Detroit, Mich., organized in May, 1868, disbanded Dec. 8.

WITH THE WIND strongly against good work, a dozen riflemen engaged in the usual handicap match at Walnut Hill, Mass., on Dec. 10, each contestant firing ten shots at 200yds., with this result: F. J. Rabbeth, 47; F. Dwight and J. Francis, 45 each; W. Williams, 43; B. C. French and E. A. Borel, 42; B. Anson and J. Borden, 41 each; D. Fanshaw, 40; C. F. Rice and B. C. Curtis, 39; R. Abbajonic, 31.

GORDON VS. CARVER.—Says a dispatch from London, Eng., Dec. 12: "A pigeon-shooting match came off to-day between Dr. Carver and Mr. Gordon at 100 pigeons each for $500 a side, Carver standing at thirty-four yards and Gordon at twenty-four yards, the latter using one hand. Gordon killed 67 birds and Carver 61."

THE RECEIPTS of the pedestrian contest at Memphis, Tenn., last week, says our correspondent, were large.

DE WEDDIN'.

RITTEN FOR THE NEW YORK CLIPPER.
BY C. E. F.

Dar's gwine to be a weddin'
  In de house upon de hill,
Whar libs de nicest gal I know—
  Miss Dinah Rosa Mill.
Yes, Dinah am de lubly bride—
  De oder party am
(Do' all unworthy ob de name)
  Yo' humble serbant Sam.

Her parents owns a tater patch
  Dat reaches way around,
An' many watermillion vines
  Dat kivers up de ground;
But not for all dat power ob wealth
  Am she so dear to me—
She am de berry nicest gal
  Dat libs in Tennessee.

If in yo' trabels you should see
  A cabin jes' immense,
De whitewash *more* dan standin' out
  Upon de picket fence,
Whar grows in majesty de sweet
  Potato and the yam,
Why, dat's de home ob Dinah an'
  Yo' humble serbant Sam.

Den git yo' turkey ready,
  An' pick yo' chickens clean,
Dar's gwine to be the biggest spread
  De folks has ebber seen.
Let Chloe stir de weddin' cake,
  An' Nancy sift de meal,
An' Danyel tune de banjo up
  To play de weddin' reel.

GETTING MY MONEY.

WRITTEN FOR THE NEW YORK CLIPPER.

Early in the Spring of 1858 I bade farewell to the wooden sidewalks of Chicago and started for sweet home in the humble precincts of Boston. I went by propeller, and my fare was paid in advance to Buffalo. The evidence of this was on board the propeller, and consisted of a cask of pure old Monongahela. The donor of the gift stood on the dock as we were getting ready to go, and between him and the captain there was a pleasant confab, which seemed to imply that there could be no end to their friendship.

"Take good care of this young man," said my friend on the dock, and who had paid my passage.

"He shall want for nothing," was the jovial captain's reply.

Nevertheless, after we had been out about three days the clerk came around to collect fares, and I had to pay mine. I explained to him that my fare had been paid by a barrel of good spirits, but he professed to be ignorant of the circumstances. So he collected my fare, and the captain hadn't a word to say. I acquired a vigorous appetite, and partook of three good meals. I also experienced a hearty desire for a fourth, and on the second night of our passage my desire was appeased. I sat up later than usual, and discovered in the cabin a table well loaded with eatables, tea, coffee, etc., which I presumed were designed for the passengers as a sort of night lunch. I attacked the eatables with a hearty good will, and said to myself: "This is a splendid arrangement—why don't some of the other passengers partake of it?"

On the fourth night out, while I was eating away, the whole crew came into the cabin. A gruff mariner said:

"So you are the man that has been robbing us of our meal every night! Don't you get enough to eat in the daytime?"

The arrangement did not then appear so splendid. I apologized and went to bed. I had been eating the crew's midnight meal.

We had a newly-married couple on board, and they were exceedingly affectionate. One afternoon, when the lake was rough, there was a sudden commotion with them. The husband turned pale, and began to look around like a bewildered man. Then the wife made a similar demonstration. Another jump or lurch of the propeller settled matters for the newly-married couple.

"Henry," said the wife, "we will die together."

Then both parties quickly disappeared into their stateroom amid the smiles of the other passengers.

When I struck the solid streets of Buffalo I almost danced with joy, so great was the transition. I heard that Harry Grattan Plunkett had a theatrical company in Rochester, and needed more people.

"But," said my informer, "you'll have hard work to get your money. Plunkett is a strong advocate of the doctrine: 'Base is the slave who pays.'"

I concluded to take the risk, and was willing to lose something to help a man of great ability. I reached Rochester on Sunday, and found the entire company at the Osborn House. It was the most expensive hotel there, but was the only one that would give credit to Plunkett, so he was actually compelled to house his people there. I had twenty-five dollars in gold, and was consequently looked upon with great reverence by the actors, who had not seen a dollar in a month. The landlord came to me and said in a distressed sort of way:

"Really, my dear sir, Mr. Plunkett's family is already quite large, and ——"

"Don't be alarmed," I replied; "I will pay out of my own pocket for all I have."

The landlord's face lighted up at once with beautiful smiles, and he gave me a superb room.

To my surprise, Plunkett offered me eight dollars a week. I had been getting twenty-five dollars a week at McVicker's, and did not care to take less. If I had intended to stay, I would have insisted upon a good salary. Plunkett's offer looked business-like. It evinced a determination to pay. I argued that if he intended to swindle me he would offer me fifty or seventy-five dollars a week. The stage-manager told me that if Plunkett offered me eight dollars a week I would surely get my money, as that was the smallest salary in the company. I accepted the engagement, and for several days was quite a lion in the company on account of my huge wealth.

If there is nothing of great special interest in this reminiscence, the strong, positive moral conveyed by my dealings with this manager can be made of important value to everyone. It did not take me long to fully understand Plunkett, and I could have got along with him for years but for an Iago who became my roommate, and who daily poured poison into my ears respecting his manager. The poison had its effect, and ultimately caused my departure, although my salary was twice raised and I was made stage-manager.

I stayed but a day at the Osborn House, and then went with another actor to the Farmers' Hotel. At the latter house I was made very comfortable. I occupied a nice, large, well-furnished room, with as sumptuous a feather-bed as any lover of luxury could wish. The table, also, was excellent, as good nearly as that of the other house. And for the whole of this accommodation I was taxed but three dollars a week. I paid this every week in advance, the advance payment being my own choice. Between the landlord (who died in the war) and myself there sprang up an intimacy of a very pleasant nature, and he did all he could to further my interests.

On the first Tuesday of my engagement I went to the theatre and waited at least three or four hours for the manager. Several of the actors came around and asked me what I was waiting for. I told them I had understood that Tuesday was salary-day, and I wanted my first week's pay. They laughed and said I had better go fishing with them. Finally Plunkett came. He appeared to be very much surprised, and asked me why I was not off fishing with the boys. I explained to him my financial wishes, and he said:

"True, I had forgotten; I am so accustomed to pay at the hotel that I don't think of the box-office. Wait until I go to the bank."

He soon returned, opened a large portfolio, and doled me out eight dollars in one-dollar bills. The portfolio had a plump, wholesome look, as if crowded with lucre; but the eight dollar-bills comprised every cent of cash the big wallet contained. Plunkett used great ceremony in paying me, and took a receipt. My fate seemed very clear to me then; but, as I could not afford to lose anything, my salary being so small, I began to devise ways and means for the future. I took the landlord into my confidence, and he promised to render me every assistance in his power. I got my second week's salary, but at the end of our stay in Rochester Plunkett owed me twenty-four dollars. I felt sorry for him, because business had really been so bad that he couldn't pay out of the receipts. He was witty throughout the whole of the dull period. The seats in the dress-circle were pews, and when but few people were in the house it looked like a chess-diagram. One night, just as the curtain was about to rise, Plunkett came in, and, giving a melancholy look at the auditorium, exclaimed:

"Black to move and win!"

But he was a champion borrower, and it was understood that he was to borrow money enough to help us through. On the day of our departure I kept a sharp lookout for my interests. I wanted my money. I was too poor to afford to lose it. Shortly after dinner I sought Mrs. Plunkett, and learned from her that Harry had succeeded in borrowing five hundred dollars. He had the money with him. I rushed back to the Farmers' Hotel and told the landlord to make out a bill of twenty-four dollars against me, and to make it a long one. He "tumbled" at once, as the boys say, and I saw a prospect of getting paid. Soon after I met Plunkett. He took me affectionately by the arm, and told me one of his best anecdotes. He then asked me to get my things out of the hotel surreptitiously, and join him at the depot. This I told him it was impossible for me to do, as the landlord was constantly on the watch. He wanted to know how much I owed at the hotel. I told him I couldn't tell. After much palaver he consented to pay the bill. We went together to the Farmers' Hotel. Plunkett called for my bill, and when it was handed to him he was the most dumbfounded man I ever saw. The amount was just twenty-four dollars, and the bill was about a foot and a half in length. He paid it with a sigh, and said he would keep it as a curiosity. He told me then to hurry and get my things down to the depot. As soon as he had gone out, the landlord handed me the twenty-four dollars, and we both smiled. From that time out I got my salary or its equivalent regularly every week. But it was up-hill work. I had to attack him every day, for I knew it would be easier to get the money out of him in driblets of fifty cents or a dollar at a time than in anything like a large amount. One day, when I asked him for a dollar, he replied:

"You are always wanting money. The reason is plain enough. Any man who runs up such bills as these will always be poor."

Then he flourished the Farmers' Hotel bill in my face, and I could scarcely help laughing outright. I have been swindled out of thousands of dollars by various people, but Harry Grattan Plunkett does not owe me a cent.

VICTOR PARETON.

A RAFFLE FOR FREEDOM.

The subjoined account of an incident alleged to have occurred on a Mississippi steamboat is translated from a German sketch of American travel.

"I ascended the Mississippi," says the writer, "on a steamer on board of which were Judge J. and General K. of Pennsylvania, with both of whom I was slightly acquainted.

"'A hard set, these Natchez men,' said the captain, who met us on the cabin-stairs. 'There's some of them down in the saloon playing a high game. How men can be such fools I never could see.'

"'Let's go down and look on a while,' suggested the Judge.

"In the saloon we found four men seated at a table, around which a crowd of spectators was gathered. The four were the 'heavy players.'

"The game was poker, and the money changed hands rapidly. We had not been looking on long, when one of the players, a middle-aged man, who, I learned, was a cotton-planter, bet his last dollar against the hand of one of his antagonists. The latter showed four kings, while he had only four queens. He was 'cleaned out,' and rose as though he was going to leave the table.

"'Are you broke, Colonel?' asked one of the men.

"'Dead,' was the laconic reply.

"'Never mind; I'll lend you.'

"'No; I can make a raise, I reckon. Here, Pomp!'

"'Here, massa,' responded an old negro, as he emerged from one corner of the saloon.

"'Bring that girl and her youngster here that I bought in Natchez. Wait a few minutes, gentlemen. I'll raise some money.'

"The old negro went on his errand, and soon returned with the girl and her youngster. The 'girl' proved to be a stately mulatto woman about thirty-five years old. Her 'youngster' was a fine, intelligent-looking boy, eleven or twelve years old, whose complexion showed him to be much more nearly allied to the white race than to the black.

"'Here, gentlemen,' said the planter, as they entered, 'you see this girl and her boy—two as fine niggers as you can find anywhere. I paid eight hundred dollars for them yesterday in Natchez. Who will give me six hundred for them?'

"'Will you sell them separate?' asked someone.

"'No, can't do it; I promised not to. The girl swears she'll take her life if she's separated from her boy. And her old master said he was sure she'd keep her word. But don't you all see that the girl is worth more money than I ask for both of them? Come, who'll give me six hundred for both?'

"The planter waited a moment for a reply, and then said:

"'Well, I must have some money. Come, what say you to a raffle—thirty chances at twenty dollars a chance? Out with your cash, gentlemen. The first on the list has the first throw!'

"This proposition created a decided stir among all present. The three players at the table led off by taking three chances each. Their example was followed by the spectators, and twenty chances were taken as rapidly as the planter could write down the names and take the money. Then there was a slight pause. The planter himself now took two chances, and he was followed by his three fellow-players, who each took one chance more. Finally, three more chances were taken by the spectators, when the planter cried out:

"'Two chances still, gentlemen! Who will have them?'

"General K—— whispered something in Judge J——'s ear, and then went to the table and laid two ten-dollar gold pieces on it.

"'Name, sir, please.'

"'Never mind the name. Put it down for the woman ——'

"'Eh—what! for the girl herself?'

"'Yes, certainly; let's give her a chance.'

"'All right. One for Ninette. And now ——'

"'That's for the boy,' said Judge J——, quietly, as he laid twenty dollars on the table.

"'Good! bravo! bravo!' cried the planter and several of the bystanders. 'One for Tommy, which makes the thirty. Now, gentlemen, let's see whom luck favors.'

"The dice were brought and the throwing began. Each chance entitled the holder to three throws.

"Thirty-six was the highest thrown until the holder of the eleventh chance threw. He scored forty-two. Then a less number was thrown, until number twenty-one scored forty-nine.

"The excitement now became intense. Forty-nine was hard to beat; the highest throw possible being nine sixes—fifty-four.

"Again and again the dice rattled in the box, until it came to number twenty-nine.

"'Come, Ninette—it's your turn now!'

"As the poor woman came forward, her hands crossed and pressed convulsively against her breast, it was truly painful to witness her agitation.

"'Won't the gentleman that took the chance for me throw?' she asked in a low, tremulous tone.

"'No; let your boy throw,' replied the General; 'perhaps he would have more luck than I.'

"'Come, Tom,' said the planter.

"Tom came forward and picked up the box. The woman pressed her lips firmly together and clasped her hands as if in prayer. The boy trembled like an aspen-leaf, but shook the dice, and threw—three!

"For a moment he stared at the dice as though he could not believe his eyes, then he put down the box and stepped back pale and dejected.

"'Come, Tommy, throw again, urged the planter.

"'It's no use, master; I couldn't throw forty-nine now.'

"'True, true! But you have your own chance. Throw that.'

"'Certainly,' said Judge J——, 'that one was your mother's. Now throw for yourself, on the chance I gave you. Have a stout heart, my boy, and may Heaven smile on you.'

"Again the boy returned to the table and took up the box. He pressed his lips together and did his best to control his trembling limbs. Not a sound was to be heard in the saloon but the rattling of the dice. For a moment every man seemed to hold his breath.

"He threw.

"'Two fives and a six—sixteen!' said the planter, putting down the number, while a murmur of satisfaction ran through the crowd.

"One of the bystanders gathered up the dice and put them in the box, and the boy threw again.

"'Two sixes and a five—seventeen!'

"The excitement now knew no bounds, and 'Bravos' resounded on every hand. The boy, as he took up the box to throw for the third and last time, was as nearly colorless as it was possible for him to be with his yellow skin.

"Out rolled the dice, and up came three sixes, which made fifty-one!

"'Tommy, my boy, I congratulate you!' cried the planter. 'You are your own and your mother's master! Fill up the necessary papers, captain, and I will sign them. These gentlemen will be the witnesses!'

"I will not attempt to describe the scene that followed. In the general satisfaction one of the roughest-looking men in the crowd proposed a subscription for the freed negroes. The proposition was received with such favor that in less than five minutes fifty dollars were collected."

BILL SHUTE was a member of the Twenty-sixth. While the boys crowded around the old flag at a recent reunion, Bill, with an irrepressible humor, called out: "Boys, I am no speaker, but there's a blamed sight more of you here than I ever saw in a fight." This brought down the house.

PEOPLE WITH NOTABLE FEET.

SHOE SIZES OF ACTORS AND SPORTING MEN··· CHACTERISTICS OF AMERICAN FEET.

"I have the heaviest and lightest shoes for actual wear in any shop here that there are in the city," said Thomas Maguire, a shoemaker well known among actors and sporting men. "Now, here is a pair of shoes that I made for Bob Brettle. Don't recollect him? Well, he flourished before your time, but in his day he was a man who could stand up against Tom Sayers and Jem Mace. He beat Mace once."

The shoes were hanging to a peg on the wall. Their soles were more than an inch thick, and the heel was a great leather pedestal. Sundry bulges in the uppers had been slashed across to accommodate protuberances in the late Bob Brettle's feet. The shoes weighed two pounds and three ounces apiece.

"Now, here are the lightest shoes in the shop," said Mr. Maguire, producing a pair which looked like low-cut leather socks rather than shoes. "They weigh six ounces. I made them for Waldron of the Manhattan Athletic Club."

"Why do pugilists wear such heavy shoes?" asked the reporter.

"Those are training shoes. They are made heavy so as to exercise the ankle muscles. When a pugilist has got used to taking long walks in such shoes and to jumping about in them when sparring with his trainer, he feels as if he was dancing in the air when he gets on a pair of shoes of ordinary weight. When he goes into the ring to fight he wears a pair of ordinary walking shoes laced up in front, with three spikes in the sole and one in the heel to give him a firm stand when he plants himself in delivering a blow. I have made shoes for Tom Allen, Joe Goss and Billy Edwards. Billy has a nice little foot, well shaped. He wears a No. 6. I made the shoes in which he fought when he whipped Sam Collyer. Allen and Goss both take a No. 9. Ned O'Baldwin, the Irish Giant, took a 12½, but then he was a big man. I used to build out the uppers over the toes so as to give him room without making the sole too long. Pugilists generally have a flat, thick foot, and I have no doubt that is the strongest make of foot and carries weight the easiest. Dooney Harris, the trainer, has, however, a pretty well arched foot, and wears only a No. 8.

"Here lately," Mr. Maguire went on, "I have made a great many shoes for members of athletic clubs. In making a shoe for running the object is to make it fit like a glove, so that the foot shall not slip in the shoe at all. It must be built so as to brace the foot in the direction of the strain."

Mr. Waldron's shoes had no heels, but followed the exact contour of the foot. Under the ball of the foot was a piece of sole-leather, in which were short spikes to prevent sliding. The uppers canted towards the inner side of the foot. "You see," said Mr. Maguire, "the strain is as much outward and forward as downward in running, and the shoe is built to brace the foot firmly in every direction of pressure. In making such shoes the measure is taken upon the naked foot, and the shoe is at least three sizes smaller than an ordinary shoe. A properly made running-shoe fits as easy as the skin and as close.

"People's feet are as different as their faces, and you cannot make shoes in the same way for all. You have to give greater toe-room than usual to feet with low insteps, for they tend to slip forward. Fechter had a long, slim foot, but at the same time he had a high instep. I don't think I ever saw a foot that flattened so much past the instep. He wore a No. 9. The late James Wallack had a well-shaped foot, with an arched sole and a very high instep. He wore a No. 7. I have made shoes for John McCullough, although nowadays I don't do as much work for actors as I used to. McCullough has a well-shaped foot, with nothing notable about any of its parts. He wears a No. 9. I recollect Forrest's foot well, and it was small and well-formed, although he was so large a man. He had an arched sole and a very high instep. He wore a No. 8. I recollect that he once sent for me to come to the Metropolitan Hotel to measure him. He had an idea that his left leg was a little shorter than the other, and thought that he might need to have some cork put in to make him stand even. He had me make measurements of his body to see whether he was lop-sided or not. I could not find any difference in the length of his legs, and I think that he got the idea from a stage habit of dragging the right leg a little in his stride. He seemed to be so fixed in the opinion that the left shoe would have to be built up a little, that I said that perhaps a little cork—a very little—would be a good thing. All I did, though, was to put in a thicker insole in that shoe. I often used to put corks in his stage shoes. The spangled gaiters that he wore in the last act of 'Jack Cade' had three-eighths of an inch of cork between upper and sole, raising him that much.

"Take it for all, in all the most symmetrical foot that I ever handled was Pauline Markham's. Hers was a thoroughly well-proportioned foot in ankle, heel, instep and ball. It was not so very small a foot, but there is such a thing as a foot being too small. I have made shoes for a lady who took No. 13, child's size, but it was not a pretty foot. I always thought Markham a sensible woman, because she would not spoil her foot by pinching it. She wore a No. 4; and almost any other woman with her foot would have pinched it into a No. 3. Lydia Thompson's foot was no smaller than Markham's, but she wore a No. 3½ shoe. Lydia Thompson had an ordinarily good foot and ankle, but nothing to compare with Pauline Markham's."

"Is there any difference in the make of people's feet here and in the old country?" the reporter asked.

"The feet of Americans are, as a rule, of smaller and lighter build than the feet of Englishmen, and have more arch and higher instep. I worked in the best London shops before coming to this country, and I know there are plenty of big feet among the English aristocracy. The feet of American ladies are smaller than those of English ladies, but the American ladies are apt to distort their feet in a way that English ladies do not. Now, by rights, the last on which a shoe is made ought to be three sizes larger than the foot. There are four sizes to an inch, so that would give three-quarters of an inch room to the foot. An English woman will take such a measurement, but if you make shoes in that way for American ladies you will have them left on your hands. You cannot make the shoe more than from a size and a half to two sizes above the exact length of the foot. 'Anything I can get my foot in I can wear,' they say, and so we give plenty of width between heel and ankle, so that they can slip their feet in, and they don't seem to mind how their toes are pinched together when the foot settles into the shoe. The result is that English women have a freer, easier gait than American women."—*New York Sun.*

HOW HOFFENSTEIN WAS BEAT.

"How do you dink de cotton pisness vill come oud dis year, Misder Hoffenstein?" said Herman as he dusted off a shoe-box and arranged an overcoat on a pile of clothing.

"Vell, dot a vas a pizness," replied Hoffenstein, "vat I don't like to oxbress myself aboud, und ven efer I dink uf de money vat I advanced, und vat I nefer get any more, I gets so mad dot I feels I vill die righd avay mid de aboblexy. De first dime I vent in de cotton pizness I keep a leetle adore in de gountry, und—nefer mind hanging up dose bants, Herman, de flies vas too bad. If you hang up someding vite dey vill speck plack, und if you hang up someding plack dey vill speck vite—I dink dot no von can swindle me tvice, but I vas misdaken. Herman, dake my advice, und if you haf a adore in de gountry don't advance noding on de cotton crop. I vas swindled dat vay."

"Who vas swindled you, Misder Hoffenstein?"

"It vas a nigger, Herman, und his name vas Isam. My gr-r-acious, efery von says he vas de best nigger de whole gountry around, und I advanced him cloding, shoes, brovisions, und a dollar-und-a-half musket for vich I charged him only nine dollars, und he vas let me buy all uf de cotton vot he makes. Von day I dell him if he gets de first cotton of de season in he vill get a bremium on it, und he says he vill haf dree bales a veek before anyvon else. Vell, it vasn't long ven von day Isam, mit a vagon and a gouple uf mules, bring dree bales of cotton to my adore, de first uf de year. A gouple uf de bales veighed eight hundred und de oder veighed nine hundred. I knew de cotton vould bring dwenty cents a bound, so I gif Isam den cents for it, und shust as I buy it Levi Cohen offers me fifteen cents, but I only vinks at him und asks him if he dinks I vas more greener as a grasshopper. My gr-r-acious, Herman, vot you dink, after I shipped de cotton I found out dere vas a gouple uf old cooking-stoves in von bale, and about seex hundred bounds uf old vorn-out sawmill in de oders, und Isam vas in Arkansas, de tief. Ven de beople found it out dey all laughed und said it vas a shoke, und I get so mad dot I didn't sell dot cotton to Levi Cohn for fifteen cents dot I vas in bed a week mit de rheumadism. Herman, I don't vant noding more to do mit de cotton pisness."—*New Orleans Times.*

LIFE AT PRESENT in the South African diamond fields is not agreeable. Hundreds of miners who are unable to get work tramp from place to place, and finally lapse into beggary. Money is very scarce, and very few miners, even with nominal means, can leave the place. Fever abounds, and the hospitals are crowded. Vegetables have run up to starvation prices. Small cabbages are worth nearly a sovereign apiece, and potatoes fetch twenty-five cents per pound.

CRICKET.

THE CRICKET SEASON OF 1881.

For more than ten years Philadelphia has ruled the roast in the American cricket world, the metropolis having to play second fiddle to the Quaker City, owing to the superior manner in which everything concerning the game is attended to there. Just think of New York City and its suburbs, with its thousands of English residents, among whom cricket is as familiar as their own language, having but three cricket clubs of note in its midst, and but five clubs—new and old—all told; while Philadelphia has more cricket clubs established than any other five cities of the Union put together. There they number junior members of clubs by the hundred, and junior elevens are as numerous as the city's clubs; while here the game is comparatively unknown, as far as its practice is concerned, among the youngsters who play ball. Is it surprising, therefore, that cricket should flourish as it does in Philadelphia, and be such a half-dead tree as it is in the metropolis? Thousands of Englishmen in New York and its vicinity are interested readers of everything they see in the papers about their favorite game who are hardly ever seen on a cricket field during the season. Why this is thus is plain enough to any observer of the peculiar ways of our local cricketers. Their utter lack of promptness in meeting club engagements; their waste of time in playing the game; the absence of matches between really representative club elevens, owing to the substitution of picked eleven contests in their place; and the failure to use club days for social practice games when club matches are not appointed, are all characteristics of the method of running cricket clubs in this city, that present barriers to the popularity of the game which even such a splendid sport as cricket cannot overcome. During 1881 the St. George and the Staten Island Clubs and the Manhattan and Appleton Clubs opened the metropolitan season, the two former on their own club grounds and the latter at Prospect Park. Afterwards the Brooklyn Club replaced the Appleton, and the Municipal Club of New York was added to the list of local organizations. The Manhattan opened the season with two professionals, one ostensibly employed to teach the juniors and the other to give bowling and batting lessons to the elder class. The club doings, however, were soon resolved into building up a strong eleven to win matches, and with this special object in view every other club interest was sacrificed. The Staten Island Club shortly after its opening practically became a lawn-tennis club, and by that means sacrificed cricket practice. The St. George Club followed this example to a considerable extent, and the result was that cricket practice matches on the grounds of these clubs became events of the past. When we think of the pleasant times these two clubs used to have on their club field-meeting days, with their matches "Married vs. Single," "Veterans vs. Youngsters," "First Eleven vs. Second," and the tossing up for sides of an afternoon, with ofttimes over a dozen on a side, and contrast these social games with the deserted condition of the cricket fields this past Summer on club days, one would think that each and every member had become tired of their English game and wanted to change their club to one practicing some other and less worthy sport. Most assuredly while cricket is neglected as it was last season by the St. George and Staten Island Clubs, it is useless to expect the game to even approach an equality with the success it meets with in other cities. The cricket clubs which meet at Prospect Park—the Manhattan, Brooklyn and Municipal Clubs—can by joint action greatly change this condition of things next season if they will only take the pains to do so. Cricket was inaugurated at the Polo grounds last season, and there is room there for the game to be practiced at one end of the field, while baseball is in progress at the other. In fact, the Columbia College Club might engage such a field there for 1882, as it is quite handy to the college. The Manhattan Club courteously offered the collegians the use of their field at the Park for playing their match games, they having no field of their own, except so far as their membership of the St. George Club gave them occasional opportunities. The advance of college cricket during 1881 was the only redeeming feature of the local season. An attempt was made to get up an international match at the Polo grounds, but it failed, owing to the late arrival of Shaw's team. When they did play at Hoboken it was under circumstances which entirely deprived the match of interest. In fact, Philadelphia was shown last season to be the only city where it would pay to arrange an international meeting, the matches at New York, St. Louis and San Francisco not yielding actual expenses incurred. The Canada match was an interesting event of the season, but not a meeting possessing such attractive interest as it had of old. To sum up the story of the local cricket season of 1881, it only remains to be said that while the annoying delays, the waste of time, the revolving, the neglect of practice, and the absence of matches between legitimate club elevens characterizes the method of running our local clubs, cricket will remain at the standstill point it did have in 1881.

OBITUARY.

Joseph Hargrave, the best-known of the famous Hargrave brothers, died Dec. 7, at his residence in Philadelphia, Pa. He was born in Leicestershire, England, thirty-eight years ago, and came to this country with his parents and brothers (George, Thomas and John) in 1842. He was one of seven brothers (including three born in Philadelphia) who had grown to manhood, been conspicuous on the cricket field for their skill, and are as well known to the fraternity of this country as the Newhall brothers. His brother John died Dec. 27, 1879, after an illness of but a week's duration. Joe Hargrave's name has been prominently identified with cricket in Philadelphia during the past fourteen years. The details of his long and brilliant cricketing career would fill more space than can possibly be spared, and it must suffice to chronicle briefly the following facts: He became a member of the Germantown Club in 1868, and remained with that organization for eleven successive seasons, occasionally taking part, however, in games with other clubs, including the Girard in 1871, and the Wakefield in 1872. He seceded from the Germantown Club at the commencement of the season of 1879 and joined the then reorganized Girards, with whom he has since been connected. The season he first came prominently before the public he represented the Germantowns in and kept wicket for the team of twenty-two Philadelphians that contended against Willsher's English eleven. He remained 50 minutes at the wickets for seven runs in the first inning, and by very free hitting scored thirteen out of a total of 35 in the second inning, the latter contribution, too, being made against the wonderful bowling of George Freeman, who lowered thirteen wickets at the cost of but nine runs. He made 7 and 0 in the second game in Philadelphia against Willsher's team in 1868. He scored 87 in one inning against the Trenton Club, Sept. 18, 1869, and altogether averaged that season 20.7 runs per inning for the Germantown. In the initial match of the Wakefield Club in 1872, Joe's magnificent batting for 43 and 61 not out helped that organization to defeat the Germantowns. His greatest batting feat, however, occurred in the game played in Philadelphia between the Germantown Club and a team of Canadian cricketers captained by the Rev. T. D. Phillips on Aug. 11, 1876, when he made 163 runs not out, which for several years stood as the highest on record in the United States, and, in fact, has only been surpassed once, viz., by George M. Newhall, who scored 180 runs, not out, July 1, 1879. The largest number of runs ever made for the fall of a wicket in this country was also chronicled in the game played Aug. 11, 1876, when Joe Hargrave and John Large put on 220 runs before they were parted. Large made 108 without a chance, and, when the stumps were drawn, Joe Hargrave was not out for the mammoth contribution of 163, which was said to be a masterly display of fine free hitting, combined with an obstinate defence, and marred only by the shade of a chance given when he had scored 139. He was one of the Philadelphia twenty-two contending against the English gentlemen-cricketers Sept. 21, 23, 24, 1872, when he made 2 and 4. He also played for Nottingham vs. Yorkshire in the benefit game for Daft's English team Oct. 23 and 24, 1879, making 13 runs against the bowling of Bates, Emmett and Ulyett. Joe Hargrave's last large score was his 50 made for the Girard Club against the Young Americas on Oct. 15, 1881, and two weeks afterwards, viz., Oct. 29, he made probably his last appearance on the cricket field, scoring 19 for the Girards against the Chestnut Hill Club. He participated in nearly all of the annual games between the English and American cricketers of Philadelphia during the last fourteen years, being ranked on the former's side in every contest except the two played in 1872, when he formed one of the American elevens. His many long innings were remarkable rather for heavy hitting, combined with safe defence, than for handsome style. He was a most useful man on any eleven, being usually to be depended upon for runs, and filling cleverly in the field the position of point or wicket-keeper. When he first came out he used to bowl, and had the best average in that respect for the Germantowns in 1871. He represented the Girard Club in the Committee formed in 1879 to take charge of international matches to be thereafter played in Philadelphia. The Girard Club has sustained a great loss in his death, and the cricket fraternity of Philadelphia has been deprived of one of its most popular members, he having endeared himself to all by his genial disposition. His funeral took place on Sunday afternoon,

Dec. 11, from the residence of his parents, 134 Wister street, Germantown, Philadelphia.

Richard Fillery, a well-known English cricketer, died at Henfield, Sussex, Eng., Nov. 22. For many years the deceased player upheld the honor of Sussex, and, with James Lillywhite, for season after season, had borne the brunt of the bowling for that county. Owing in great measure to his being very shortsighted he was not as a rule a successful bat, but occasionally came off. Lately he had been ailing, and in 1880 Sussex almost entirely discarded his services. He gradually succumbed to his growing weakness, and on Nov. 21 was taken in a fit from which he never rallied. He was born on Feb. 4, 1842, and had figured with the United South and South of England teams in many matches of importance.

THE HALIFAX CUP—the emblem of the cricket championship of Philadelphia—will remain in the possession of the Young America Club, who also won it in 1880. The Young Americas and Girards were the leading competitors, and the only defeat sustained by each during the season of 1881 was at the hands of the other club. The Young Americas defeated the Girards May 21 by a score of 145 to 99, and this result was reversed Oct. 15, the Girards then scoring 206 to the Young Americas' 51, but one inning being played in each game.

ATHLETIC.

McLEAVY vs. PRICE.

The offer from James McLeavy which appeared in last week's CLIPPER brought a quick response from Charley Price, and the pair met at this office on Monday, Dec. 12, and signed articles, of which the following is a copy:

Articles of agreement entered into this twelfth day of December, 1881, between James McLeavy and Charles Price, who agree to run a foot-race of four miles, level, for the sum of one hundred dollars a side. Said race to take place on a suitable ground in New York City (the same to be mutually agreed upon by the principals or their representatives) on Monday, Jan. 2, 1882; the start to take place at 3.30 P. M. sharp, or the man absent at that time to forfeit the stakes. The winner of the race to receive all the net gate-money, in addition to the stakes. The referee to be chosen on the ground, and his decision to be final and without appeal, in a court of law or otherwise. The whole amount of the stake-money is now deposited with the editor of THE N. Y. CLIPPER, who shall transfer the same to the gentleman who shall hereafter be agreed upon as final stakeholder. Either party failing to comply with all the conditions of these articles to forfeit the money deposited.

Witness: Signed, CHARLES PRICE,
C. M. COLVIN. JAMES MCLEAVY.

FRANKS VS. TIME.

The match wherein W. Franks undertook to repeat his performance of Oct. 4, by walking eight miles in an hour, H. Thatcher posting $75 on time, was decided at Lillie-bridge ground, London, Eng., Nov. 21. It was stipulated that in case of rain the referee should have power to postpone the match until the following Monday, and, if again wet on that date, to Monday, Dec. 12, when Franks was to walk whether or no. On Monday the state of affairs was anything but favorable, rain having fallen heavily on the previous night, and there evidently being more to come. The wind, too, was boisterous. Still, it was decided to make the attempt, and Franks, walking with great gameness, won by 2½m., the times of the miles being: One mile, 7m. 7s.; two miles, 14m. 28¼s.; three miles, 21m. 58¼s.; four miles, 29m. 34¼s.; five miles, 37m. 9s.; six miles, 44m. 52s.; seven miles, 52m. 30s.; eight miles, 59m. 57¼s. W. Perkins, who was umpire for the backer of time, was perfectly satisfied with the style and measurement.

ROWELL VS. DOBLER.—The match between these men, to go-as-they-pleased for twenty-six hours, did not result in the interesting contest anticipated. Postponed from Dec. 2 till Dec. 5 because a suitable hall was not obtainable, the men were started on an eighteen-lap track in McCormick's Hall, Chicago, Ill., at 9 P. M. on the latter date, in presence of about three hundred persons. After traveling along on even terms for two hours and a half, Dobler left the track, complaining of sudden illness. He was absent but a little while, but he looked like a very sick man when he came on the track again, and soon again retired. He reappeared once or twice, only to walk a few laps, and Rowell ran on alone until 1.47 A. M., when the announcement was officially made that the Chicagoan could not resume, and Rowell stopped and was awarded the race. The winner accomplished 35 miles and Dobler 21 miles 6 laps. The real cause of the latter's collapse is attributed to overtraining.

GEORGE H. SMITH of Pittsburg, Pa., sends us a letter in which he states that, as Frank McQuigin has failed to accept his challenge, he withdraws the same. He also requests us to hold the fifty dollars forwarded with the challenge, the same to be a forfeit for a match with L. E. Myers, to run any distance from 75 to 150 yards, at any place the latter will name, the prize to be a medal or cup, but the match to be conditional on Myers' friends betting him (Smith) $1,000 on the result. This is the substance of the challenge, which, unless Myers intends turning professional—of which intention we have not received any intimation—will not result in a match, for the simple reason that the amateur definition prohibits him engaging in a race with a professional for a prize of any sort. Smith seems to have lost sight of this fact.

BICYCLE RACE.—A race of fifty miles, open to all amateur bicyclists, for prizes of gold and silver medals, with an extra prize valued at fifty dollars, to be given to whoever beats the record, will take place at the American Institute, Third avenue and Sixty-third street, this city, on Monday evening, Dec. 19, commencing at 7.30 o'clock. The promoter is John Keen, the English champion, with whom entries will close, at 791 Fifth avenue, on Dec. 16. Entrance fee, two dollars, to be returned to all who start. At the termination of this race Keen will ride ten miles against time.

A FENCING CLUB, composed of young men of Cleveland, O., has been organized there, with A. H. Eggert, who recently distinguished himself on the U. S. ship Minnesota as a fencer and boxer, as instructor. The following were the officers elected: A. H. Eggert, captain; J. Schumacher, first lieutenant; Fred Erfling, second lieutenant; C. P. Salen, president; A. F. Paige, secretary.

A 75-HOUR RACE, in which D. O'Leary and Frank Hart were pitted against C. A. Harriman and H. Schmehl, was concluded at the old Exposition building, Memphis, Tenn., Dec. 10. O'Leary and Schmehl walked all the time, and Hart and Harriman went as they pleased, and the announced scores were: Hart, 306 miles; O'Leary, 301¼ miles—total, 607¼ miles. Harriman, 278; Schmehl, 240—total, 518 miles.

THE ARLINGTON ATHLETIC CLUB is the title of a new amateur organization in this city, the officers of which are as follows: President, F. B. Caswell; vice-president, S. Germain; secretary, W. Boyd; treasurer, G. Walker; sergeants-at-arms, Allen Hay and Harry Smith. All communications should be addressed to the secretary, at 286 Seventh avenue.

CURLING was begun for the season at Chatham, Ont., Dec. 3, Skip Morris' rink scoring 22 to Skip Smith's rink's 11 points. The ice continuing good, more sport was had on the 5th, Skip Skinner's rink defeating Skip McGregor's by a score of 14 to 12.

A 200YDS. FOOT-RACE took place at Halifax, N. S., Saturday, Dec. 3, between Jas. Lovitt of the Acadia Rowing Club and Nicholas Condon of the Social Club, for $25 a side. The latter won by five yds. in 23 seconds.

THE Brooklyn Athletic Club will hold a paper-chase, for members only, on Dec. 26. The run will be from the grounds at Ninth avenue and Ninth street to Coney Island and back.

J. B. WILLIAMSON, at the Oxford Freshmen's sports, held at Oxford, Eng., Nov. 14, 15, ran one hundred yards, with the weather conditions not in his favor, in 10⅗sec.

F. G. L. LUCAS of Cambridge University, Eng., penalized three yards, ran one hundred yards recently in 10⅗s., and was beaten a half yard in 120 in even time.

BASEBALL.

AN EXCITING CONTEST took place Dec. 4 in New Orleans, La., between nines selected from the Chicago aggregation and the pick of the local talent. McCormick and Purcell pitched for their respective teams and were admirably supported in the field, there being but few errors. Purcell's team took the lead in the fifth inning, and held it until the last half of the ninth, when McCormick's side went to the bat, wanting three runs in order to win. Successive safe hits by Fickesen, Gore, McCormick and Carpenter then yielded the required three runs, with nobody out, the figures at the finish being 5 to 4 in favor of McCormick's team.

A GAME was played Oct. 4 in Yokohama, Japan, between the Yokohama Club and a nine of officers of the U. S. Navy. The local club presented the following nine: Churchill, pitcher; W. Merriman, catcher; H. S. Van Buren, F. S. Morse and Beuchamp on the bases; Hepburn, short-stop; and Mudgett, Hearne and J. R. Morse in the outfield, while the visiting officers were positioned as follows: McLean, pitcher; Hodges, catcher; Townley, Gilmore and Foulk on the bases; Harry, short-stop; and Maloney, Bishop and Field in the outfield. The home-team took the lead at the outset, and won easily by a score of 29 to 12 in seven innings.

THE ST. LOUIS BROWNS have released Frank Decker, one of their catchers.

CAPT. PAUL BOYTON,

whose portrait, taken while encased in his well-known life-saving suit, is given above, has become famous the world over by reason of the astonishing journeys he has made and the exploits he has performed on water in almost every part of the habitable globe. Reared in the Keystone State, he first became publicly known by reason of his ability as a diver, which vocation he followed for some years, and his name, with the affix of "The American Pearl Diver," was especially familiar to Philadelphians. He resided in that city at the time the Merriam life-saving suit was patented, and the owner secured his services as the proper person to exhibit the usefulness of that invention as a means of lessening the dangers incidental to ocean and river travel. After astonishing people in the States with the exhibitions given, the Captain went abroad to carry the good news to the inhabitants of other lands, and when some miles from the Irish coast he boldly left the steamer and successfully fought his way through a heavy sea to land, where his appearance occasioned fright among the natives, which feeling subsequently, when they learned what he had accomplished, gave place to one of wonder and admiration. He could not have made a better opening, nor achieved a more successful debut in a foreign land, and Boyton and his exploit became the talk of the United Kingdom. He added to his fame, and gave additional proof of the efficacy of his suit by crossing the turbulent English Channel with it about him, taking refreshment when needed en route, in the Spring of 1875. He left Cape Grisnez, France, May 27, and arrived at Folkestone, Eng., the following day, the varying currents and tides causing him to cover about thirty-four miles. From England he went to the Continent, visiting various lands during his stay abroad of several years. On March 20, 1878, his name was heralded over the world, owing to his having again specially distinguished himself by crossing the Straits of Gibraltar, leaving Carissa at 7.50 A. M. and landing at Tangier at 12.55 P. M. Since his return to America he has accomplished some lengthy journeys on Western rivers, and has but recently concluded a trip down the Missouri to its mouth, during which he encountered and overcame many dangers.

THE BASE-PLAYING OF 1881.

Like the pitching and catching of the past season, the base-play as a general thing was up to the very highest standard, and that, too, in the face of records of previous work in the three positions that was hard to beat. The most marked improvement shown in individual instances was in the difficult position at third base; but at first base also was improved play shown. Hitherto the occupants of first base have been generally regarded as players from whom only the [mere] machine-work of properly holding swiftly thrown balls to them was about all they were required to attend to; but for the past two years' experience has shown that the position presents opportunities for good judgment in playing it outside of the regular routine. This fact was strikingly illustrated at the Polo Ground last season by Esterbrook of the Metropolitan team, who played the position in style and with telling effect. Time and again did he render useless hard-hit ground-balls to right-field, almost sure for a base-hit. It is true that there were occasions when he left his base to field rolling-balls to right-short which might have been more readily attended to by the second baseman, who covers right-short more than he does second base. But these occasions were infrequent, and were more than offset by his success in fielding even these short rolling balls in time to put out the runner. Now that right-field hitting has assumed so important a part of successful batting, the first-base position, with its enlarged area of field to protect, has greatly increased in importance. Something much more than the mere ability to hold swiftly-thrown balls is now required by a first-class player in the position, and one of these additional essentials is the skill and judgment to stop badly-thrown balls, especially those which go to the base on the sharp bound. Ordinarily first-basemen will let these go to the field, knowing that the blame of the wide throw is charged to the fielder and not to the baseman, the latter not justly being chargable with a failure to hold a ball unless it be thrown to him straight, within fair reach and on the fly. But there are errors of play which really belong to a first-baseman which do not come under this special head, and these belong to the category of plays in which a baseman's judgment may be at fault. In third-base play, too, the best exhibition we witnessed at the Polo Ground last season was that made by Muldoon. Like Esterbrook, he worked with an earnest zeal that led him to play the position for all it was worth. Some of the finest pick-ups of hard-hit grounders, and some of the finest catches of difficult fly balls at third base were credited to Muldoon in '81. Most assuredly the Cleveland Club secured two valuable base players when they engaged Esterbrook and Muldoon, and two good batsmen, too. Next to Muldoon, about the best third-base play we saw last season was that of Hankinson of the Troy team. Carpenter did some good work there, too, and so did Sutton. In second-base play some of the prettiest work ever accomplished marked the season. The averages place Force at the head of the list, but we only saw him play in a few games. Quest has high figures, and so has Burdock, Dunlap and Gerhardt. Ferguson played in the most games, and in this respect his high average gives him special rank. Second-base is the key to the in-field, and it needs a great amount of head-work to fill it well. A feature of the second-base play of 1881 in the local arena was Larkin's exhibition there as the Atlantic second-baseman. His activity and earnestness surprised those who had only seen him as a pitcher. Brady of the Metropolitans did some pretty work there, and in head-work he excels many base-players. Much of the old-time base-play both at second and third is now thrown on the short-stop, the second-baseman playing at right-short more than half the time, even when a runner is on first base, as the short can cover the right-short's throwing to second to cut off the runner from first, either on a hit to right-short or in case of a catcher's throw to second. Fine base-play is a most attractive feature of the game, and club managers, in selecting new men for their teams, cannot pay too much attention to the securing of first-class players in all three positions.

AT A MEETING of the directors of the Allegheny Club, Dec. 5, in Pittsburg, Pa., it was reported that Leary, Keenan, Myers and M. Mansell have been engaged, and that a joint proposition had been made to four of the most celebrated League players, at terms averaging $1,500 each. The result of this negotiation depended entirely upon a matter which the League meeting would determine. Holbert of the Troys, was willing to sign a contract with the Alleghenys, but his signature was withheld until after the League meeting.

THE POLO GROUNDS have been leased for the season of 1882 by the Metropolitan Club, and hereafter all the athletic meetings for pedestrianism, bicycling, etc., and all the lacrosse and football matches hitherto held under the control of the Polo Association, will be held under the auspices of the Metropolitan Club.

THE PHILADELPHIA CLUB, under the management of H. B. Phillips and Al Reach, has been admitted to the League-Alliance. This is the same club that the American Association declined admitting, and as yet it exists only on paper.

THE MANSELL BROTHERS will be divided up next year as follows: Thomas with the Metropolitan Club of this city, John with the Athletic of Philadelphia, and Mike with the Allegheny of Pittsburg.

CRITCHLEY is practicing pitching daily in the arsenal-building in Albany, N. Y. He is said to have regained his old-time speed.

THE TRIGGER.

THE CINCINNATI RIFLE CLUB shot for several prizes on Dec. 6, each contestant firing fifteen shots at 200 yards, with the following result: J. R. Watson and L. Fender, 66 each; M. Gindele and J. Doughman, 65; J. Gabelman and H. Luken, 64; A. Bandle, 63; A. Drube, D. Bishop, S. Curry and T. Neiman, 62; M. Forbis and Hopkins, 61; H. Stickles, 60; G. Kelly, 59; G. Stevens, 57; O. Topf, 58; D. Helwig, 56; A. Paris, 53.

RIFLE-SHOOTING was engaged in at Bellevue range, Medford, Mass., Dec. 7, with this result: Fifteen-shot match, 200 yards—A. C. Adams and J. R. Teel, 68 each; J. Richardson, A. B. Archer and F. E. Going, 67; E. Whittier and T. K. Jones, 66; J. Rogers, 65; W. Everett, 64; A. Babbidge, 62. Seven-shot match, 200 yards—W. Jacobs, 32; E. Whittier, 30.

CURLING AT HALIFAX, N. S.—One of the first games of the season in Nova Scotia took place at Truro Dec. 5, the ice being in splendid condition. Only two rinks contested. The result was as follows: G. Gunn Jr., H. C. Blair, Dr. D. H. Muir, Rev. J. McMillan, G. Gunn Sr., skip, 15; A. E. McKenzie, O. C. Cummings, Stanley Murphy, W. D. Dimmock, Dr. J. H. McKay, skip, 14.

FOUR RINKS of the Thistle Club of St. John, N. B., went to the lake Dec. 6, and played a game on the premises of James Shaw. The rinks of which W. C. Whitaker and R. A. Courtney were skips defeated those skipped by James Shaw and Jos. Knox by a score of 28 to 26.

THE RING.

DEATH OF JACK ROOKE.

Our English mail this week brings us the not unexpected intelligence of the death of the above well-known member of the pugilistic brotherhood, whose long illness was brought to an end on Friday, Nov. 25, at his residence, the Locomotive Inn, Manchester. Deceased was at one time one of the most promising middle-weights, and his performances in the orthodox circle showed him to be possessed of sterling qualities as a pugilist, while personally, during his ring career, and subsequently as a publican, etc., his character was such as to win for him many friends and few enemies. He was born in Dundalk, Ireland, in 1833, went to England at seven years of age, and there learned the trade of circular-saw grinder. His real name was O'Rourke, his fighting weight was 144lb, his height 5ft. 10⅝in. in., and his ring record as follows: Beat Tom Lane, $250, 51 rounds, 1 hour 22 minutes, at Ayrly, Jan. 13, 1858; beaten by Joe Goss, $250, 64 rounds, 1 hour 40 minutes, Sussex, Sept. 20, 1859; draw with Patsy Reardon, $500, 36 rounds, 1 hour 15 minutes, police interfering, near Woking, May 1, 1860; beat Job Cobley, $500, 33 rounds, 1 hour 54 minutes, near London, July 30, 1861; fought Bob Brettle, $2,000 and a bet of $1,500 even, 21 rounds, 1 hour 15 minutes, police interfered, Dec. 31, 1861; again met Brettle Jan. 1, 1862, when 3 rounds were fought in 17 minutes, the police again appearing, and as Bob had sprained an ankle the fight was postponed till March 11, 1862, when they met for $2,000, fighting 4 rounds in 1 hour 40 minutes, when, neither being inclined to finish, a draw was declared; draw with Reardon, $1,000, 4 rounds, 1 hour 6 minutes, Hampshire, Nov. 24, 1863, the police stopping it; beaten by Tom Kelly of Bradford (now of St. Louis), $1,000, at 150lb, 6 rounds, 18 minutes (bets declared off), Thames Haven, Feb. 14, 1865; beat Tom Kelly, Rooke staking $500 to $250, 18 rounds, 53 minutes, near Bradford, April 25, 1865; fought Bill Ryall, $2,000, catch-weight, 13 rounds, 2 hours 56 minutes, near Godstone, Jan. 16, 1866, the battle being resumed Feb. 22, when a draw was proclaimed after milling 9 rounds in 3 hours 30 minutes, near Horley, in Sussex; draw with Harry Allen, $800, at 149lb, 16 rounds, 1 hour 22 minutes, Gray's Rigg, in Westmoreland, Feb. 5, 1867. The funeral took place Nov. 29, at St. Luke's Church, Cheetham Hill, Manchester, and was largely attended, for "Jack" was a whole-souled, popular fellow and left many mourning friends behind. There were four brothers in the family, the best-known outside of deceased being George, who for many years has made his home in the States, where he has repeatedly appeared in the ring, and is well known to all the readers of this column. George had a presentiment that something was about to happen to his brother, coming to him in the shape of a dream which he related to us a few days previously to the occurrence of the sad event, requesting that we watch the English sporting papers for just such intelligence as was subsequently received. A married sister of deceased also came to the States some years ago, but she preceded him to the unknown land, having died in this city. Of the other brothers, William was for a long time inspector of the mounted police at Sydney, Australia, where he died some eight years ago. James is living in Nottingham, Eng., where he follows the trade of a patent-leather-dresser. The parents of deceased are both dead, and he leaves two children, a boy and a girl. It is estimated that Rooke, who was a careful and shrewd business man, and had speculated on the turf and otherwise successfully, besides doing for many years a prosperous business at the Locomotive Inn, died worth over $200,000.

HOLDEN AND WHITE.

The unfortunate light-weight pugilists Frank White and George Holden, arrested for milling on Ohio soil, continue in prison in Ashtabula County, and there appears little prospect of their early release. The parties who were mainly instrumental in getting them into trouble are abundantly able to secure their liberty by furnishing the money necessary to obtain their release on bail; but as the scheme of the said parties to make money out of the match failed, they do not seem inclined to put their hands in their pockets to aid their unlucky dupes, who perhaps now realize how foolishly they acted when they became principals in such an affair. John L. Sullivan is entitled to the credit of being the first to extend a helping hand to these victims of misplaced confidence and Buckeye law, he having on Dec. 4 handed them one hundred dollars, being the proceeds, after expenses, of an exhibition given by himself, Madden and company at the City Armory, Cleveland. Johnny Clark of Philadelphia has likewise started a movement for their relief, he proposing to give a show of a varied character, mainly sparring, at his place, the Olympic Gardens, Eighth and Vine streets, Philadelphia, on Tuesday evening, Dec. 27. "Clarkey" is working hard for the success of the entertainment, which promises, from the list of volunteers, to prove very enjoyable. It is to be hoped that the sporting people of the Quaker City will cheerfully second the efforts of the projector.

THE BENEFIT gotten up by Frank White's brother, with a view to raising funds to assist Frank and his partner in distress, will take place at Wendel's Assembly Rooms, West Forty-fourth street, this city, on Thursday evening, Dec. 22. The object is a worthy one, performers should be numerous and of good quality, the hall is commodious and well-conducted, and the admirers of good sport in this line will doubtless find plenty to amuse and entertain them. Go and see.

MIKE CLEARY, the clever and heavy-hitting young boxer and publican of the City of Bricks, sends a note, requesting us to make public the fact that he accepts the offer of Capt. James Dalton to give any man one hundred dollars who will set-to with him four rounds, Marquis of Queensberry rules, at the latter's benefit, to take place at the Industrial Art Building, Philadelphia, on Monday evening, Dec. 19. The Chicagoan and Cleary ought to make a capital set-to, as well as a most exciting one.

THE COVENTRY FATAL FIGHT.—The result of the trial of the parties charged with having on Sept. 26 caused the death of John Plant in a prize-fight with Samuel Arnold near Coventry, Eng., was that all the prisoners were found guilty. Arnold was sentenced to six months' hard labor, Newman to three months, Wright and Tapworth to two months, and Griffiths, Perritt, Twycross, Crump and Lester one month each.

"SCOTTY," a veteran boxer well known to Bostonians, will take a benefit at Town Hall, Peabody, Mass., Dec. 20, when a number of good men are announced to appear, and in the wind-up Scotty and old Bill Busby will set-to.

THE TURF.

THE Chicago Driving Park Association held their annual meeting Dec. 3. The report of the treasurer showed a profit of $18,228 for the year. A resolution was passed requesting the directors to offer a purse sufficiently large to induce the owners of Phil. Thompson, Fred. Crocker and Sweetheart to trot their proposed match there next season, and the directors were also requested to secure the National Firemen's Tournament, to be held in that city next year, prizes being offered that are worthy of the city and the association.

GEORGE LORILLARD'S racers won during the past season $72,415, the principal winner being Memento, who is credited with $13,780. Monitor won close upon $10,000. Of the jockeys who rode for this stable, Costello had the mount on animals which won over $52,000, Ural being next with something over $11,000.

CASTLE BOY, owned and driven by Charles Benham of California, beat Duke of Sutherland, driven by Alex. Taylor Jr., in a trot on St. Nicholas avenue, from 145th to 130th street, Dec. 10, and subsequently the latter, driven by E. S. Stokes, turned the tables on Castle Boy.

F. F. DAKIN'S DARRBIN was the winner of the race for the Victoria (Melbourne, Australia) Derby, run for Oct. 29; Santa Claus second, and Commotion third. The distance was a mile and a half, and the time, 2:41¼, the best ever made in Australia.

WILLIAM DAY, who recently broke his collar-bone in England, was at last accounts progressing satisfactorily. On Nov. 21 he left his room for the first time since meeting with the accident, and three days afterwards he went out for a drive.

FOXHALL has a full sister at the Glenormiston Stud of A. K. Finlay in Australia. The filly was purchased at the Woodburn, Ky., yearling sale in 1880 by R. W. Carteron for $195.

MR. SPOONER, proprietor of the Royal Ascot Hall, England, died suddenly on Sunday, Nov. 20. His hostelry was a great resort of trainers, jockeys and others.

GEORGE HASBROOK, formerly the much-respected landlord of the Five Bells, Newmarket, Eng., and well-known in racing circles, died there Nov. 21.

MARETZEK, three years old, who at the beginning of the year was well thought of, but who failed to equal expectations, has been sold to New Orleans parties.

GEORGE BARBER will be the principal jockey and Harry Brown will train for the Pelham stable next season.

MAGGIE C.'s running qualities have been promised to James Kelly, for whom Hughes will ride in 1882.

LATEST NEWS
BY TELEGRAPH TO THE CLIPPER.

SAN FRANCISCO, CAL., Dec. 11.

Mattie Earle has thrown up her engagement at the Baldwin Theatre. Returned East Dec. 8.....No matter what the nature of the attraction may be, theatregoers cannot be lured to Baldwin's. "French Flats" was produced 5. During the week, taking deadheads and all others into consideration, there were not enough people present to keep the auditorium warm. Horace Vinton, although assigned a role in the cast, refused to play Biffardini, and Logan Paul played the part at a few hours' notice, without a rehearsal, and did it well. "Michael Strogoff" will be produced 12. J. R. Grismer will impersonate the title-character, and Mrs. Elizabeth Saunders Marfa.....The Jollities, as the attraction last week at the Bush-street Theatre, attracted a very good average attendance. The performance was marred by poor vocalization. Whatever success has been achieved can be ascribed to Daniels and Felch, who made a hit solely by true artistic merit. "Fortunio" will be the next attraction when the public tire of the present bill. Leavitt's Specialty Company are engaged to follow, Jan. 9 1882.....Emerson's Minstrels are doing their usually large business. John Williams and Sam Dearin are to be added to the troupe 12. Add Ryman will shortly make his first appearance here. Tom Sayers' services have been dispensed with on account of not having made the success expected. .....At the California Theatre Alice Oates' business, considering the attraction, has been fair. Her engagement expires with the present week, a grand opera ball being given 17. With the present company she will play through the interior..... Another theatrical venture will bid for public patronage, viz., the California Theatre. It will be closed after 17 until Christmas eve, when J. H. Haverly will for the opening attraction of his season produce "Michael Strogoff," superbly placed upon the stage. Extensive improvements are to be made in the theatre. It is said that three hundred supernumeraries have been engaged for the conclusion of the second act. Louis Hameier has been engaged as leader of orchestra. Bonfanti and other premier dancers will appear in the ballet. The succeeding attractions will be "The World," "Youth," "Esmeralda," John McCullough and J. K. Emmet. .....The German Dramatic Company will leave Baldwin's Theatre in January, having secured a lease (for Sunday nights only) of the California Theatre from J. H. Haverly, paying one thousand dollars monthly rental.....Carl Sontag played with the German company to-night at the Baldwin Theatre, repeating some of his former successes, which seemed to be highly enjoyed.....W. Horace Lingard and Signor Novissimo arrived from the East the latter part of the week.....The principal feature at the Bella Union to-night is the benefit of Harry Montague. Before eight o'clock all the seats and all the standing-room were occupied. It netted a handsome sum. Both this house and the Adelphi were well patronized the past week.....Manager Buckley of the Adelphi presents as fresh attractions from the East Wash Antonio and Mlle. Esther, who open 12. Addie Rogers is to open 19.....Robert McWade is to begin an engagement in the Grand Opera-house 26 in a new play, called "The Shower of Gold.".....Olivette" has drawn good houses to the Tivoli the past week. The opera is presented with artistic ability by the principals and chorus and is a thoroughly enjoyable performance. Louise Lester made a decided hit, her efficient singing and acting aiding in no small degree to the general success attained. She possesses a voice of much sweetness and flexibility, and she has a charming stage presence..... At the Winter Garden "The Rich Baker ss" continues to do well. The holiday attraction will be "The Black Crook."

GRAND RAPIDS, MICH., Dec. 11.

The Emma Abbott Opera Company in "Lucia di Lammermoor" sang here Dec. 10 to a large house. Route: Chicago 12, one week, Milwaukee three days, St. Paul 26, 27.

BOSTON, MASS., Dec. 13.

Mlle. Rhea came to us last night and opened a single week's engagement at the Globe Theatre, making her Boston bow in "Adrienne Lecouvreur," to a large audience, whose reception of the actress was cordial, increasing in warmth as the play proceeded and the artist's abilities became manifest. The supporting company was that seen in Brooklyn and New York, and has been sufficiently commented upon already. "Camille" will be the only change in the week's bill and will be played on Thursday and Friday evenings..... Edwin Booth opened his second week at the Park Theatre last night, playing in "The Fool's Revenge," to a crowded audience, whose plaudits were proof positive that his Boston popularity increases from week to week. "Hamlet" and "Othello," with Mr. Booth as Iago in the latter, are the changes announced during the week..... There is nothing new to be said of the Monday-night houses at the Boston Theatre and at the Museum, both places holding good-sized audiences.....At the Windsor a good sized audience saw Jay Rial's Company play "Uncle Tom's Cabin," the piece being presented with jubilee singers, trained bloodhounds and donkeys. The play was well received, and those most deserving of mention in the cast were Sallie Partington as Topsy and Miss Glassford as Eliza.....At the Howard Athenæum "Marked for Life," in which W. J Thompson and his trained dogs appeared, supported by a dramatic company, was played to a big house. Hits in the variety olio were made by Emmerson and Clark and the Russian Athletes.....Alfred Collier's pretty operettas "The Spectre Knight" and "Charity Begins at Home" were sung at the Gaiety Theatre last night by the Bijou Opera Company to a fair-sized house. The cast in the first piece included May Livingston as Viola, Maria Bearman as First Lady, Minnie Osgood as Second Lady, E. E. Grandin as Grand Duke, Joseph J Gerome as Lord Chamberlain, and H. C. Standish as the Spectre Knight. Both operettas were only fairly sung, and their reception by the audience was not very warm. Of the cast, May Livingston deserves the only share of praise to be awarded, the others doing neither themselves nor their roles justice.....The usual big house was seen yesterday afternoon and evening at the Boylston Museum, and the variety bill presented met with great favor.....Gray's National Theatre did a good business last night, straight variety holding the boards.....It is said that M. B. Leavitt is anxious to get the control of the Gaiety Theatre for the purpose of changing it into a first-class minstrel hall.

CHICAGO, ILL., Dec. 12.

Notwithstanding wet and disagreeable weather to-night, the Emma Abbott English-opera Company opened in the Grand Opera-house in "Fra Diavolo" to a full house. The engagement is for one week.....The Paine-Brocolini Comic-opera Company gave "Fanchette" and "The Rose of Auvergne" last night to a fair house.....John T. Raymond opened at McVicker's Theatre in "Fresh." The house was well filled.....At Hooley's Theatre "Uknown" was given to a good-sized audience. Next week, Hague's Minstrels.... At Haverly's Theatre the Emelie Melville Opera Company inaugurated their second week with "Patience." The auditorium was filled. "The Bells of Corneville," "Boccaccio," and "Madame Favart" will be given during the week..... Frank Frayne opened at the Olympic Theatre in "Mardo the Hunter" to a good house.....At the Academy of Music C. H. Smith's "Uncle Tom's Cabin" Combination opened to a large audience. In the olio are Ferguson and Mack, Frank E. McNish, the Leland Sisters, and Needham and Kelly....The Criterion Theatre was well attended to witness 'Skip, the New York Fireman.".....The admirers of straight variety filled the Lyceum Theatre. The new faces are Logrenia, the Hamilton Sisters, Alice Gilmore, Lew Baker, Mlle. Augusta, James Neary, Lillie Hamilton, Frank Lester, Frank Campbell, Charles Forman, Kate Edwards and John E. McDonough.... At the National Theatre Fanny Herring opened in "Little Buckshot" to a fair house.....Kate Glassford appeared as Gilberte in "Frou-Frou" at the Halsted-street Opera-house to a fair-sized audience.....The German Company presented "Fazlhaus" at McVicker's Theatre last night to a liberal attendance.

DENVER, COL., Dec. 12.

SUDDEN DEATH OF CARRIE MCHENRY.—The Tabor Opera-house was closed to-night, and the opening of Salsbury's Troubadours was postponed until to-morrow night, owing to the death yesterday morning in this city of Mrs. Carrie Edgar, wife of J. M. Edgar, passenger-agent of the C. and R. I. R. R. She was a sister of Nellie McHenry of the Troubadours, and was professionally known as Miss Carrie McHenry. Her death, which was quite sudden, was caused by heart disease. Her funeral took place this P. M., and was attended by the bereaved husband and the immediate friends of the deceased, including all the members of Salsbury's Troubadours company. That troupe will appear 13, 14 in the musical extravaganza of "The Brook," 15, 16, matinee 17 in "Patchwork," and in "The Fawn of the Glen" night 17. They open in Leadville 19.....Mr. Bouvier, the popular assistant-manager of the Tabor Opera-house, is so far recovered from his recent serious illness as to be able to leave his room.

CINCINNATI, O., Dec. 12.

Collier's "Banker's Daughter" Company opened at Robinson's Opera-house to a large audience to-night.....At the Grand Opera-house Haverly's European Mastodons were greeted by a packed audience.....Milton Nobles opened at Heuck's in "The Phœnix," to a good house.....W. T. Stephens and Minnie Oscar Gray at the Coliseum opened to fair business.

COLUMBUS, O., Dec. 12.

Buffalo Bill appeared at Comstock's Opera-house to-night in "The Prairie Waif," to a large house.....Rit. S. Rankin, one of the three Rankin Brothers, died of consumption in this city Dec. 11, aged twenty four. His funeral has not yet been announced.

DETROIT, MICH., Dec. 12.

Hyde & Behman's "Muldoon's Blunders" Combination at the Park Theatre was the only attraction in the city to-night. Both Whitney's Grand Opera-house and the Detroit Opera-house are closed for the week on account of canceled engagements. The Muldoons gave an excellent performance to a literally packed house.

MINNEAPOLIS, MINN., Dec. 12.

The Boston Ideal Opera Company closed a remarkably successful season of four performances Dec. 10, having played to very large and enthusiastic audiences.

BUFFALO, N. Y., Dec. 12.

A large audience witnessed "My Partner" in the Academy of Music, where Aldrich & Parsloe's company began a week's engagement to-night.....At the Adelphi "standing-room only" was to be had. May Antonio did not appear, on account of illness.

LOUISVILLE, KY., Dec. 12.

Large audiences greeted Genevieve Ward at Macauley's, Acme Opera Troupe at the Opera-house, and "Evangeline" at the Buckingham.....Gerster's entire house was sold for two nights before one P. M. to-day.

ST. LOUIS, MO., Dec. 12.

Minnie Palmer commenced at the People's Theatre last evening to standing-room only.....John S. Clark as Major Wellington De Boots has a full and fashionable audience at Pope's to-night.....Nat Goodwin and Eliza Weathersby at the Olympic are playing to a fair house.....The World" commenced its second week at the Grand Opera-house to a fair audience.

VARIETY HALLS.
Continued from page 644.

SID. C. FRANCE, Manning and Drew, Carrie Lavarnie, and Leonard and Jones were the arrivals at Front-street Theatre, Baltimore, Md., Dec. 12. Harry Leslie, Gibson and Davis, Frank Jones, and Alice Montague closed 10.

BUSINESS at the Theatre Comique, Kansas City, is on the increase. Closing Dec. 11 were the Uma, Shannon and Pierce, Billy Wylie and Baby McDonald. To have arrived 12: Mlle. Zoe Zeonetti and Mons. Searles, Hugh McNanny, Robert Milligan and Eva Bennett, Letshaw Brothers, and Phœbe Foster.

THE LAWRENCE SISTERS, trapeze artists, closed a two months' engagement in Breslau, Prussia, Oct. 31. They went to Hanover, where they were to have closed Nov. 29, and to have begun an engagement of three months in the Walhalla, Berlin, Dec. 1. Their success has been great.

THE RENTZ-SANTLEY COMPANY played in Nashville, Tenn., Dec. 7, Evansville, Ind., 8, Terre Haute 9, Lafayette 10, Logansport 12, Fort Wayne 13; thence to Richmond 14, Xenia, O., 15, Columbus 16, Springfield 17.

HYDE & BEHMAN'S "Muldoon's Blunders" Combination drew a light house to Tweddle Hall, Albany, N. Y., Dec. 7 Route from there: 8 Schenectady 8, Oswego 9, Syracuse 10, Detroit 12, for one week.

BUSINESS continues remunerative at Levantine's Novelty Theatre, Albany, N. Y. The three Milo Brothers, Capitola Forrest and Laura Bennett, Ryan and Farrell, Jessie Merton, Nelton the juggler, W. A. Melville, John N. Turner, Charley Phillips, the White Sisters, Mary Wallace, Lottie Wilson and Nelly Mordaunt were the arrivals Dec. 12. Closed 10: Williams and Sully, Nellie Germon, Mealey and Mackey, Carrie Brower and Geo. W. Thompson. On the evening of 7, says our correspondent, "Lambert Means, a young man aged twenty years, fell from the gallery to the floor of the theatre, striking the iron chairs and receiving injuries that resulted in his death Friday morning."

ONZALO, aerial gymnast, who has been meeting with great success during the past four months at the Bella Union, San Francisco, Cal., describes his business in our business department, and states that he will be at liberty the middle of January.

THE BIG FOUR—Smith, Waldron, Cronin and Martin—can be engaged for their novelties and specialties through Henry D. Grahame, whose address is given in another column.

AFTER A FAIR WEEK'S BUSINESS the departures from the Grand Central Theatre, Troy, N. Y., Dec. 10 were the Jeffreys, Hattie Wilson, Griffin and Marks, the Milo Brothers, Ada Lanier, and Gibson and Hamlin. To open 12: Master Dunn, Hallen and Hart, Pell and Lewis, Herr Drayton, Georgie Melnotte, Harry Blakely, and Grace Sherwood. Co-lessee Albert Kreamer, of this house, takes out a specialty company 25, opening at Theatre Royal, Montreal, 26, for one week, with Quebec, Ottawa, Hamilton and Toronto to follow. Business-manager S. C. Keeler of the Grand Central will be in charge of the enterprise. The people announced are the Colored Troubadours, Kelly and O'Brien, Milo Brothers, Barlow Brothers, Nelton, Hassaboura Sam, Mason and Titus, Mabel Stanton, Jessie Merton, Georgie Melnotte, Frank Mordaunt, May Clark, Mlle. Zulelia, and Fannie Knight. The orchestra of the Grand Central will accompany the party, Prof. Gaylord, leader, a Troy orchestra taking its place.

J. M. JOHNSON and S. C. Swain, negro specialty artists and comedians, are making their specialties successful features wherever they perform. They would like to hear from a minstrel band. They play at My Theatre, Fort Worth, Texas, to Dec. 24; thence to Galveston, four weeks, and San Antonio, four weeks.

PERFORMERS are wanted for Campbell's Variety Theatre, Hunter's Point, L. I. See H. J. Campbell's card.

NED STRAIGHT, sketch and song writer, composer, etc., advertises in this issue.

LADY ATHLETES wishing to learn special acts, including cannon-ball performances, plate and hat-spinning, etc., are referred to "Professor's" card in another column.

JOHN W. RANSONE will be the first dramatic star at Harry Miner's Eighth-avenue Theatre, this city. He will produce his sensational drama, "Across the Atlantic," in which his imitations and specialties are a feature. A manager for next season is wanted. Address as per advertisement.

THE MUSIC HALL, Manchester, N. H., is closed, and all dates are canceled, as stated in M. P. Horne & Co.'s card.

GREAT was the audience which assembled at the Grand Central Theatre, Philadelphia, Dec. 12, to witness the attraction provided by Manager Gilmore for the week commencing on that date, which consisted of Hyde & Behman's Star Specialty Company, comprising Watson and Ellis, John and Louise Hill, E. D. Davies, Alfred Liston, Clara Moore, Martell Family, Four Comets—Hawley, Manning, Williams and Williams—Alice Hutchings, and Billy Bryant and Lizzie Richmond. Last week's business was immense.

ARTISTS desiring engagements or managers in want of people are requested to address W. B. Knapp's variety and dramatic agency, this city, and Mr. Knapp states that he can supply their wants promptly. He also advertises for several dramatic and variety people to fill engagements with a traveling company and in this city. He wants to purchase a small steam calliope, too.

TO AN EXCELLENT HOUSE the International Comique, Philadelphia, reopened as a variety theatre Dec. 12, the company for the week commencing on that date consisting of Mons. Bushnell, Kitty Thomas, Devlin and Tracy, La Rosa Bros., Geo. E. Homer and Georgie Lingard, Bree and Leonard, Wayne and De Vaney, Thompson Bros., Quaker City Quartet, Leopold and Alfredo, Ronaldo, May St. Leon, Chas. and Annie Worley, Maggie Weaver and Harry Bernard. The executive of the house is: Jas. McColgan, sole proprietor; Harry Bernard, business and stage manager; M. C. Sexton, leader of orchestra; Wm. Thompson, acting-treasurer; Augustus Piper, stage-carpenter; Jerry McColgan, orchestra-doorkeeper; James Conway, balcony-doorkeeper. Morris Spitz, who has always been treasurer of this house, will probably resume his old position as soon as he returns from whither he recently went for his health, and whence he is daily expected home. The auditorium has been reseated with Demorest's patent folding-chairs, and has been newly decorated, painted and frescoed throughout. The stage has been greatly enlarged, four handsome proscenium-boxes—two on each side—have been introduced, and an entirely new set of scenery has been painted by Chas. Huest. The seating capacity is now about 1,200.

HARRY MILLER'S New Theatre, Philadelphia, was fairly attended Dec. 11, the show for the week then beginning being given by the Karl Bros. and E. Baldwin, Ad and Maggie Wringler, Lizzie Byron, J. H. and Ada Jeffreys, Sharpley and Wade, Tommie and Annie Denton, the Grangers, Rita Keller, and Sig. Morini. Last week's business fair.

THE DEPARTURES from the Alhambra Theatre, New Haven, Ct., Dec. 10 were Lou Sanford, Trudell and Rowan, Dell Trudell, the Burtons, Edith Andow, the Brazziers, Geo. Barr, and Meaney and Gahan. Arrivals 12: The Virginia Trio, Horace Weston, May Arnott, Morello Brothers, Dan and Gussie Hart and Little Katie Hart.

THE THEATRE COMIQUE, Providence, R. I., this week presents the Garrettas, the American Four, Allie Smith and Lizzie Derious, D'Orme and Amann, Alice Daily and the Burtons.

ONE HUNDRED specialty and burlesque artists are wanted for a new entertainment styled "The Mystick Krewe," which will commence a tour of the principal cities about Dec. 26. Apply to Charles Benton, whose address find elsewhere.

ENGAGEMENTS for Dec. 19 and 26 at Miller's New Theatre, Philadelphia, Pa., are canceled, as will be seen by a notice in our business department.

AT GABLE'S ADELPHI THEATRE, Peoria, Ill., the company includes Joe Craemer and Maggie Christie, Mlle. La Font, Rice and Barton, the Le Petres, Bolton and Bradford, and Gus Du Bois. Crowded houses are reported as the rule. Performers are advertised for. The theatre was closed Dec. 5, 6, on account of the death of the mother of J. M. Gable, the proprietor.

THE FOLEYS—Harry and John—who style themselves the Electric Lights, white-and-black-face change artists, who also appear in dancing and other specialties, advertise their address.

SPECIALTY ARTISTS are wanted for the Park Theatre, Detroit, Mich., for the dates advertised by Manager C. O. White.

CLOG DANCING, song and-dances, etc., are taught by Geo. W. Vere, who advertises.

A LADY VOCALIST, two song-and-dance children, and a musician who plays brass and string can be engaged. See Joe Shelton's address elsewhere.

A LARGE BUSINESS was done the past week at Slensby's Favorite Theatre, Milwaukee, Wis. The departures 10 were Emma Vannetta, Mackie and Butler, Emma Lulu, Dave Oakes, Jessie Boyd, Dolan and Lynch and Mr. Butler. Announced to appear 12: Morton and Cassley, John Barry, Jennie Jerome, Dora Dawron, Mollie Barry and the Barrett Bros.

HYDE & BEHMAN'S "Muldoon's Picnic" Combination played in Springfield, Mass., Dec. 12, Worcester 13, New Bedford 14, Taunton 15, Woonsocket, R. I., 16, Fall River, Mass., 17.

HARRY G. RICHMOND, the Fieldings, Carl Hertz, Susie Forrest, Charles A. Loder and May Antonio were the new attractions at the Adelphi, Buffalo, N. Y., Dec. 12. Left 10: Fanny Herring, John F. Fenton, Mabel Leonard, John L. Manning, Jennie Sothern, Max Arnold and Dolly Davenport.

MRS. AMANDA RAYNOR died of heart disease, after a lingering illness, Dec. 1, in Kansas City, Mo. The funeral took place 4, the interment being in St. Mary's Cemetery. She was the wife of John Raynor, formerly of Murray and Raynor, Irish comedians, and was not a professional.

MARRIED in New York City, Dec. 11, James Albert Cathcart (professionally known as James Albert), of Philadelphia, and Miss Hattie E. Bofill of this city.

AT ESHER'S ALHAMBRA, St. Louis, Bertha Waring, Parker and Donovan, Creamer and Christy, Colburn and Clayton, and Eva Allen were announced for Dec. 11. Maude Hamilton, Essie Hollywood, Walter Mack, Billy Robinson, Lotta Hollywood, and the Fisher Bros. closed 10. Business good.

SAM COLE starts from St. Louis with a variety combination this week, and will play in Murphysboro, Ill., Dec. 19, and Cairo, Ill., 26, one week each.

AT THE ACADAMY OF MUSIC, Pittsburg, Pa., the arrivals Dec. 12 were Flora Moore, Lester and Williams, Barlow Bros., Pauline Batchelier, Harry Leclair and W. J. Russell, Moore and Lessenger, Eva Loretta, Prof. A. W. Sawyer, Maude and Thomas Morrisey, the Suydams, Dan Sully and Lucy Clifton. Closed 10: Hyde & Behman's Comedy Company, having played to good business.

DISBANDED.—The "Against the World" Combination disbanded in Columbus, O., Dec. 7. J. Z. Little and the majority of the company going to New York.

TO HAVE OPENED at the Eureka Theatre, Columbus, O., Dec. 12, were Bryant and Lee, Rose Cerito, Ed. Monteriff, Geo. Sherwood and Joe Howard.

BILLY DIAMOND and a chorus of fourteen genuine jubilee singers appeared at the Theatre Comique, Richmond, Va., Dec. 5 and during the week in "Slavery Days." Billy Diamond closed 10 to reappear 17.

AT THE OPERA-HOUSE, Richmond, Va., George De Barre and the Price Brothers were the newcomers the past week. Rebecca Daly and George De Barre closed Dec. 10. No announcements for 12.

HARRY RICHMOND, whose address find elsewhere, states that his time is all filled.

AN ACROBATIC knockabout song-and-dance team and a band of six or eight first-class men are wanted by Wm. Ryan, who advertises.

THE ALHAMBRA, Buffalo, N. Y., closed for the season Dec. 10, but the sample-room attached to the theatre will remain open all winter. The people who left 10 were Jenny Linden, Rose Lawrence, Minnie Farrell, Johnny Bartley, Fred Christy, Caldwell and Udell, and Brady and Keefe, sparrers.

COMBINATIONS or stars are wanted at the Coliseum Opera-house, Cincinnati, O., for the weeks of Jan. 2, 16 and 23, 1882. Address Fritz Buchmann, proprietor.

A. G. MARSHALL, bone and banjo player, advertises for an engagement.

R. W. BUTLER has regained possession of the Opera-house, Jersey City, N. J., and it is now open under the management of Butler & Kenny.

FRED B. ANDERSON, Col. Snelbaker's general-agent, is lying severely ill at the Commercial Hotel, Philadelphia. So says a telegram dated Dec. 12.

A FIRST-CLASS COMBINATION is wanted at the Howard Athenæum, Boston, Mass., Jan. 9, 1882. Address Wm. Harris, manager, or M. Fitzgerald, agent, as per card.

A SINGING SOUBRETTE, song-and-dance artists, pianist, etc., are wanted by "Good Luck," who advertises.

E. D. DAVIES, ventriloquist, can be addressed for vacant dates through his agent, J. A. Brown, as per card.

MISS ST. GEORGE HUSSEY, Irish male impersonator, is open for engagements. Her card explains why, and gives an idea of the estimation her late managers, Hyde & Behman, hold her in. She opens at Tony Pastor's Theatre, this city, Dec. 19. J. A. Brown is her sole agent.

THE VINE STREET OPERA-HOUSE, Cincinnati, did a large business last week. The attractions 12 were Millie Minetta, Magee and Allen, Frank Jones and Alice Montague, Durell Twin Bros., Kitty Shepard, Retnaw and Alton, Frank Livingstone and Ella Morton. Departures 10: Leonard and Flynn, De Voy Sisters, the Sissons, Bertha Merritt, Bay and Gay Fenton, W. H. Mayo and Barry Smith.

ADAMS AND MERRITT, Susie Wild, J. W Thompson and Will A. Baron opened at the London, Cincinnati, Dec. 12. Closed 10: Lew Baker, the Harrises, Josie Forrester and R. F. Elliott.

THE JERSEY CITY (N. J.) OPERA-HOUSE opened Dec. 12, under R. W. Butler and Michael Kenney's management, with King Sabro, Cawthorn Bros., Weston and Hutton, Raymond and Caverly, Harry Elwood, O'Brien, Carrie Lewis, Morton and Mack, Jessie Warner, Connie and John Denier, and Harry Leslie. Business is reported good.

LEAVITT'S NEW SPECIALTY COMBINATION opened Dec. 12 at Hyde & Behman's Theatre, Brooklyn, L. I. Closed 10: Watson and Ellis, Lizzie Simms, Miss St. George Hussey, the Martell Family, the Tills, E. D. Dunbar, Clara Moore, W. T. Bryant and Lizzie Richmond, Alfred Liston, Alice Hutchings and M. R. Hallis.

ALL ARTISTS having dates at the Theatre Comique, Jersey City, N. J., are referred to a card to appear in this paper.

FEMALE SPECIALTY ARTISTS are wanted at Clark's Olympic Garden, Philadelphia, Pa. Address John H. Clark, manager.

SPECIALTY PEOPLE, musicians and others are wanted by Marks & Ross, managers of "Fun at a Picnic." See card.

A PARTNER is wanted for musical-moke business. See Chas. J. Hahn's card.

AT THE STANDARD THEATRE, Brooklyn, L. I., Dec. 12, Rose Leslie and Vaughan Love opened in "The Smugglers of New York." In the olio Foster and Hughes and Charles Gilmore appear. Departures 10: Sid C. France, Harry G. Richmond, George C. Homer and Georgie Lingard.

W. H. RIGHTMIER, Griffin and Marks, Gibson and Miles, A. S. Caspar and Jennie Hill were the new people Dec. 12 at the Broadway Theatre, Brooklyn, E. D. Closed 10: J. B. Howe, Walsh and Dempsey, Jennie Warren and Morton and Mack.

"PATIENCE" was sung by the Grayson English-opera Company at the Grand Opera house, Brooklyn, L. I., Dec. 12, to good business. It is the intention of the management to alternate dramatic and operatic with variety performances in the future. Departures 10: J. W. McAndrews, Kerrigan and McCarthy, Add Weaver and Nellie Parker, the Daytons, Nelton, the St. Felix Sisters, Fields and Hanson, the Lorella Three and Clark and Edwards.

MANAGERS desiring to arrange dates with any of Harry Miner's attractions, or performers wanting to fill time at any of his theatres, are invited to address as per advertisement.

JAPANESE TOMMY, the diminutive eccentric comedian, advertises that he can be engaged after this month. Among his latest specialties are a prima-donna act and a stump speech, which are now given at the Brooklyn Dime Museum to much applause.

NEGRO MINSTRELSY.

EMERSON'S MINSTRELS, says our San Francisco, Cal., correspondent, writing on Dec. 2, "are now in their seventh week of unabated success, and the pretty little Standard Theatre is nightly filled to overflowing with delighted audiences. The principal features of the present week have been Tom Sayers in white-face specialties, Emerson in his inimitable sketches, R. G. Allen in banjo manipulations, and the dances and songs of the Great Four—Burt Haverly, Pete Mack, Bruno and Sarony. The fiftieth performance, Nov. 29, drew a packed house, notwithstanding the unpropitious state of the weather, and each lady visitor was presented with a handsome souvenir containing the portraits of the members of the troupe. At the conclusion of the performance the entire company and employes of the theatre were entertained by Mr. Emerson at a champagne supper. After the holidays the minstrels will visit the interior for a brief season, during which time the theatre will be rented."

DICK SANDS' COMBINATION MINSTRELS is the name by which Sands & Cash's Minstrels are now known. George Cash having withdrawn. They played in Newark, N. Y., Dec. 10, Honeoye Falls 12, Avon 13; thence to Livonia 14, Mt. Morris 15.

EMERSON'S MINSTRELS have won the heartiest praise from the San Francisco press, as the notices published in another column amply show. Crowded houses are reported as the rule at Emerson's Standard Theatre, and the performances present so many attractive features that it is scarcely wonderful that "Standing-room Only" is the legend nightly displayed at the doorway. Minstrel talent can secure engagements with this company. The management will play first-class combinations on shares.

FELLOWS & SEARLES' NEW YORK MINSTRELS showed in Carbondale, Pa., Dec. 7, Susquehanna 8, Great Bend 9, Owego, N. Y., 10. Harry Jefferson, end-man, joined recently.

TOM MCINTOSH, end-man and comedian, was announced to leave Liverpool for America Dec. 3. He had just completed his engagement with Haverly's Colored Minstrels. He can be addressed care of this office.

GEO. THATCHER'S MINSTRELS, Philadelphia, drew large attendance Dec. 12. Billy Courtright's side-splitting afterpiece, "The Barnrake Twins," still holding the stage. A change of bill is underlined for Christmas-eve. Business during the past week was good.

CARNIVORA' MINSTRELS, Philadelphia, presented no change of bill Dec. 12. "Patience" having proven so immense a success that it was deemed best to keep it on another week. People are turned away at every performance, as has now been the case for several weeks.

WHITMORE & CLARK'S MINSTRELS were at Charlestown, N. H., Dec. 5. Keene 6 (where they gave a grand benefit to Cheshire County Agricultural Society), Bellows Falls, Vt., 7, Brattleboro 8, Hinsdale, N. H., 9, Greenfield, Mass., 10, Orange 12, Athol 13 and are now in Gardiner 14, Millbury 15, Spencer 16, N. Brookfield 17, W. Brookfield 19, Warren 20, Palmer 21, Northampton 22, Chicopee 23, Holyoke 24.

THE "ORIGINAL" NEW ORLEANS MINSTRELS are due in Unadilla, N. Y., Dec. 14, Oneonta 15, Cooperstown 16, Binghamton 17, Moravia 19, Seneca Falls 20, Auburn 21.

MUSICAL MOKES, banjo-soloists and several musicians are wanted for the Armstrong Bros.' Great American Minstrels, who are now showing to good business in the South, and Weston and Henson and Henry Talbott are requested to write at once, addressing Phil Gibbons, stage-manager, as per advertisement. Gibbons and Davenport, "The Australian Monarchs," are with this party.

I. W. BAIRD'S MAMMOTH MINSTRELS are to appear in Huntington, W. Va., Dec. 15, Ashland, Ky., 16, Ironton, O., 17, Portsmouth 19, Chillicothe 20, Washington 21, Wilmington 22, Xenia 24, Springfield 26.

HAVERLY'S NEW MASTODONS played to good business in Masonic Temple, Louisville, Ky., Dec. 7, 8. Route: Youngstown, O., 19, Reidville 20, Oil City 21, Titusville 22, Bradford 23, 24. The two Mastodon parties will not be consolidated because the business of the original Mastodons has increased sufficiently to warrant keeping them on the road.

BARLOW, WILSON, PRIMROSE & WEST'S MINSTRELS were at the Olympic Theatre, St. Louis, last week, and our correspondent says: "They played to full or crowded houses every night and at two matinees. The troupe is certainly the best that has visited us this season, not only as a musical organization, but for the originality and variety of their performances. For nearly three hours they held the attention of their patrons, and the jokes of Milt Barlow and Geo. Wilson, the eccentricities of Schoolcraft and Coes, the singing of Geo. Wade, Geo. H. Primrose, Frank Howard and J. J. Kelley; the dancing of Primrose, West, Fagan, Howe and Bell; the 'Ampilorostation' of Green and Rowe, and the burlesque singing and acting of Wm. Henry Rice, form attractions enough for two ordinary minstrel shows. They are due in Jacksonville, Ill., Dec. 12, Springfield 13, Decatur 14, Lafayette 15, Ft Wayne 16, Jackson, Mich., 17, and Detroit 19."

THE BIG FOUR MINSTRELS played in Austin, Texas Dec. 7, 8, Brenham 13; thence to Galveston 14, 15, Houston 16, 17, and New Orleans 18, for one week.

HAVERLY'S ORIGINAL MASTODONS closed a week's season in the Opera-house, Pittsburg, Pa., Dec. 10, having played to crowded houses.

DUPREZ & BENEDICT'S MINSTRELS appeared in Wabash, Ind., Dec. 12. Peru 13; thence to Kokomo 14, Frankfort 15, Covington 16, Crawfordsville 17.

THE ORIGINAL GEORGIA MINSTRELS closed at the Royal Opera house, Toronto, Ont., Dec. 7. Business good.

W. H. LOTT, a rising young tenor of Columbus, O., left for New York City Dec. 9, to join the San Francisco Minstrels.

HAGUE'S EUROPEAN MINSTRELS performed in Columbus O., Dec. 8, 9, 10 and matinee to large houses. Our correspondent says: "Sam Hague, the manager, was severely indisposed while in this city, he hardly being able to leave his hotel. Route: Richmond, Ind., 14 Indianapolis 15, 16, 17, Chicago, Ill., 19, one week, Milwaukee, Wis., 26, 27, 28, 29, New York City to follow.

AN ADVANCE-AGENT, a band and singing people are wanted for Sharpley's Minstrels. See Add Sharpley's card.

HAVERLY'S NEW MASTODON MINSTRELS closed a successful engagement of two nights, Dec. 6, at English's Opera-house, Indianapolis, Ind. They went to Louisville, Ky., 7, 8, Lexington 9, Frankfort 10, Hamilton, O., 12, Xenia 13, and will be in Meadville, Pa., 20, Oil City 21, Titusville 22, Bradford 23, 24, Elmira, N. Y., 26.

HICKS' "ORIGINAL" GEORGIA MINSTRELS, enlarged and reorganized, are now offering a good show. These genuine colored performers include some of the best in their line of business. The long list of names will be found published in another column. They make a parade daily. Manager C. B. Hicks advertises for performers. The troupe shows in St. Thomas, Canada, Dec. 15, London 16, Chatham 17.

E. P. CHRISTY'S ESTATE.—It will doubtless surprise most of our readers to learn that litigation is still going on in the courts of New York City over this old time minstrel's estate. Lack of space prevents us from giving details in this issue, but in our next we will show how a fortune was eaten up by the lawyers.

MARTIN'S BIG FOUR MINSTRELS played in Galveston, Texas, Dec. 14, 15, Houston 16, 17, New Orleans 19, one week. Keating and Sands are to join there.

CIRCUSES.

THE CLIPPER ALMANAC.—Those of our patrons who desire to advertise in the next edition of THE CLIPPER ALMANAC are requested to send in their copy so as to reach this office not later than Dec. 24, and as much earlier as possible. For rates, etc., see advertisement.

FOR THE BARNUM-LONDON Show the following have already been engaged for next season. *Business Department:* Frank Hyatt, assistant-manager; M. F. Young, treasurer; Benj. Fish, secretary; Byron Rose, master of transportation; Chas. McLean, master of canvas, with H. Silva and J. Wilson, assistants; James Fugua, master-mechanic; Louis M. Hedges, manager of privileges; Ed. Sackett, manager of sideshows; George W. Johnson, superintendent of menagerie; J. Higbee, organist; Thos. King, calliope-player; Geo. Arstingestall, elephant-trainer; and Wm Newman, assistant. *Agents:* C. W. Fuller, W. H. Gardner, W. W. Durand, D. S. Thomas, J. E. Warner, Chas. Stow, R. G. Ball, C. Fuller, H. Hedges, J. R. Davis, C. D. Hammond and J. Bial. *Performers:* Mme. Elise Dockrill, R. H. Dockrill, Wm. Dutton, James Melville, Hawley and Guisley, three Elton Brothers, Farini's Lulu and Zazel, George H. Cary, George Kline, Wm. Burke, Crossley and Elder, Geo. Bliss, John Batcheler, Mendoza, Bell, Dunbar, the three Ronaldo Brothers, Lowande, Harry Long, Maggie Claire, and James S. Robinson (musical-director).

JOHN B. DOBIS is on his way home from Europe.

TOM BARRY goes with Forepaugh next season as singing-clown.

SALE OF CIRCUS AND MENAGERIE PROPERTY.—Barnum, Bailey & Hutchinson announce their second annual sale of surplus stock, and the list published in our advertising columns includes a Brush electric light, with engine, boiler, lamps, etc., rare wild animals, the Trakene stallions and other performing horses, museum attractions, chariots, wagons, cages, wardrobes, trappings, canvases, harness, pictorial cuts, etc. For further particulars read their announcement.

AMONG the knights and ladies of the sawdust circle who graced Philadelphia with their presence last week were A. N. King, Chas. H. Day, A. A. Stewart, Dr. Jas. S. Thayer, Mr. and Mrs. John W. Hamilton, Louise Montague, Fred Lawrence, Homer Davis, and B. S. Dingess.

THE HERBERT BROS., now at their home in Muncie, Ind., have re-engaged with the Forepaugh Show.

CHARLES H. DAY has re-engaged to Adam Forepaugh for one year—his fourth season in the same employ.

FRED LAWRENCE has re-engaged to Adam Forepaugh for 1882, and returned to London Village, N. H.

ADAM FOREPAUGH JR. and Samuel Watson have arrived in Berlin.

THE CASAD FAMILY, musicians, with two small children who do a trapeze-act and a double song-and-dance, can be engaged for the season of 1882. See advertisement.

CIRCUS PERFORMERS in every branch of the profession, also concert and sideshow features, billposters, agents and bosses are wanted for next season by "Old" John Robinson, whose address find in another column.

ADAM FOREPAUGH requests that all communications for him or John A. Forepaugh be addressed as per advertisement in another column. Mr. Forepaugh also publishes a statement in regard to the Lalla Rookh pageant, with the handsomest woman, which was a feature of his show last season, in which he gives Charles H. Day due credit for originating the attraction.

THE PARTNERSHIP formerly existing in the proprietorship of Valkingburg & Co.'s United Shows has been amicably dissolved, and J. R. W. Hennessey is now sole proprietor. First-class specialty people desiring long engagements are requested to address him as per advertisement.

PERFORMERS in every branch of the circus business, also concert people, sideshow features, billposters, etc., are wanted for Frank A. Robbins' Zoological and Equestrian Exposition, and Mr. Robbins also advertises that he wants to purchase performing animals—horses, ponies, mules, dogs and goats.

HIRAM MARKS has opened a riding-school and practice-ring for professionals in Louisville, Ky.

SATAN, the fire performer and equilibrist, has been re-engaged for the coming season with the Great Pacific Circus. He performs in this city next week. See address elsewhere.

THE STROBRIDGE LITHOGRAPH COMPANY have in preparation for next season a lot of new and handsome lithographic posters, printed in the finest colors. They will be ready in March, and as this house has a good reputation for excellent and attractive work there should be a large sale of this new edition of eye-catching printing. Orders are being entered now, and, as they state they will only print 1,000 of each, it is advisable for managers to make an early application. A descriptive circular can be had by applying as per their advertisement, in which prices are given. They state that the prices are reasonable, and thus offer a double inducement for show managers to patronize them. A. A. Stewart, whose headquarters are at the Westminster Hotel, represents the firm in this city.

ACCIDENT.—At Athens, Texas, Dec. 1, Valkingburg & Co.'s Show gave two performances. Mabel Morely, while walking the tight-rope in the afternoon, fell about fifty feet, some of the poles and ladders falling upon her. She was seriously, if not fatally, injured.

MISCELLANEOUS.

THE CLIPPER ALMANAC.—Those of our patrons who desire to advertise in the next edition of THE CLIPPER ALMANAC are requested to send in their copy so as to reach this office not later than Dec. 24, and as much earlier as possible. For rates, etc., see advertisement.

WIGS, BEARDS, PAINTS, make-up boxes, colored fires, song-and-dance shoes, hosiery, etc., can be purchased of Peck & Snyder, whose address find in our advertising department, and they invite our readers to send for their catalogue.

COM. FOOTE and Jennie Quigley, the liliputians, were to have left Liverpool, Eng., on the Britannic for this port Dec. 1, after completing a year's tour through Europe.

HOWORTH'S HIBERNICA is to be exhibited in Athens, O., Dec. 15, Parkersburg, W. Va., 16, 17, Pomeroy, O., 19, Middleport 20, Gallipolis 21, Huntington, W. Va., 22, Ironton, O., 23.

R. S. BAIRD, dealer in magical apparatus, ventriloquial figures, etc., advertises in this issue.

MAGICIAN'S OUTFITS for the stage can be obtained at King's place, advertised elsewhere.

A TRANSFORMATION-SCENE is for sale at Prof. D. B. Hughes' scenic studio, as advertised.

TOCH BROS. offer a well-selected stock of colors, brushes, glues, etc., at their old-established place, 35 Bowery, this city. See card.

THE ACADEMY OF MUSIC, Lock Haven, Pa., can be rented or secured on sharing terms. See card.

IT SEEMS now that there will be about $60,000 to divide among the stockholders of the Permanent Exhibition, Philadelphia, $97,000 being the price paid for the Exhibition Building, and $20,000 the proceeds of the sale of the personal property. Of these sums about $50,800 has been paid for the bonds of the Exhibition Company and their accrued interest. The present owners of the building must have it removed by Nov. 1, 1882.

DENNIS SHEAHAN and Jacob Bieg, the young prestidigitateurs of Philadelphia, are at their homes in that city devoting themselves to the study of their art with a view to making a tour of the country next season. The latter was recently made happy by the present of a bouncing baby from his wife.

PROF. D. J. DARE gave tight-rope exhibitions in Petaluma, Cal., Dec. 13; thence to Santa Rosa 14, Guerneville 15, Healdsburg 16, Cloverdale 17.

BLITZ'S MAMMOTH DIME SHOW is due in Berwick, Pa., Dec. 15, Nanticoke 16, Plymouth 17. Francois R. Blitz writes that he will not close this show as he hitherto stated; but will keep it on the road. He will start his "Monster Twenty-five Cent Show" shortly.

ELKS.—The Indianapolis Elks are arranging for their benefit in January next. Two performances will, it is expected, be given—one at English's and the other at one of Dickson's theatres.

PROF. HARTZ, magician, who played in Lincoln, Neb., from Nov. 28 to Dec. 2, to good houses, opened in Kansas City, Mo., 5, for one week, and thence to Atchison, Kas., 12, for a like period.

CAPT. JAS. BARRON HOPE, author of the Yorktown Ode, will recite it at the Academy of Music, Philadelphia, Dec. 15, under the auspices of the Pennsylvania Historical Society.

FRED PAYROW, proprietor of the Elm House Cafe, Boston, Mass., offers showmen a place where they can not only find liquid and solid comforts, but satisfy their thirst for news by reading THE CLIPPER, which is on file there as well as other periodicals. See card.

SHOW PAINTINGS will be executed at reduced prices by J. B. Wilcox & Co., whose address find elsewhere.

HARRIS & KOHL'S MUSEUM opened in Case Hall, Cleveland, O., Dec. 12, for two weeks.

PRINTING for "Patience" and "Olivette," and other first-class work can be had at *The Ledger* Job Office, Philadelphia, Pa., and managers are notified, through an advertisement, that S. Draper has the exclusive use this season of all their "Uncle Tom's Cabin" stock cuts.

SIGNOR BOSCO, magician, is due in White Haven, Pa., Dec. 15, 16, 17, Hazleton 19, 20, 21.

SIG. GIOVANNI will give his entertaining performances with the trained canary birds and musical glasses at Case Hall, Cleveland, O. He is with Harris & Kohl's Mammoth Museum, which exhibits in that city Dec. 12, two weeks.

STOKES' OPERA-HOUSE, Durham, N. C., will be ready for opening Jan. 1, 1882. It seats 800 people. It is further described in Messrs. Stokes & Geer's card in another column.

STAGE SCENERY is offered for sale by C., who advertises.

TENTS, PAINTINGS, organs, etc., are for sale as per J. W. Couch's card.

A PUNCH-AND-JUDY is wanted at D. Herzog & Co.'s Dime Museum, Baltimore, Md. See advertisement.

J. E. MASTERS, humorist, is due in Lagrange, O., Dec. 14, Grafton 15, Wilton 16, Medina 17, Saville 19.

AT THE TROY (N. Y.) MUSEUM, the past week, the platform curiosities were a white Moor lady, Master James the Utah fat boy, and a "cannibal fan child." On the stage a version of "Humpty Dumpty" was given, with John Turbitt as Clown and George Dale as Pantaloon. A lady and gentleman glassblower opened 10. This establishment will close for good on New-Year's-eve, the premises having been leased for a piano establishment.

A FIRE-DRESS, which is described in Captain Paul Boyton's card, is for sale.

A BILLPOSTER is wanted for Abbey's "Uncle Tom's Cabin" Company. See Thomas Davis' card.

A PANORAMA of Milton's "Paradise Lost" is for sale. See Meaney's Agency advertisement.

A STEREOPTICON AND VIEWS, belonging to the late W. B. Harrison's estate, are for sale by Mrs. W. B. Harrison, whose address find in another column.

AT THE DIME MUSEUM, Washington street, Brooklyn, "Rhoda" the Herodian mystery, Monroe's Cat-circus, Japanese Tommy and Kurtz, juggler, appear this week.

BUSINESS at Bunnell's Brooklyn Museum continues good. The principal attractions for this week are the Ten Roman Students, Parker's Dog circus, Harry Bryant, ventriloquist, and Charles Konollman.

A TIGHT-ROPE-WALKER, who can play in pantomime, is wanted for Col. Robinson's "Humpty Dumpty" Company, as advertised.

PROF. E. C. TAYLOR, magician, closed a week's season in Ottawa, Kas. A telegram says "hundreds were turned away."

A PUNCH-AND-JUDY and other articles for show use are advertised for sale by H. Schmitzler.

AMATEUR.

A MINSTREL ENTERTAINMENT, for the benefit of the Ladies' Arion Society, was given at Jersey City Heights, N. J., Dec. 12, in which the following leading residents participated as performers: John Geyer and Chas. Armbruster on the ends; Chas. Happenheimer, interlocutor; and Adolph Schaub, Alexander Frendelenburg, Fred Wilbins and Chas. Wirtz, quartet and soloists. The company were carefully rehearsed by W. S. Mullally of the San Francisco Minstrels, and they gave a most creditable performance.

IN PHILADELPHIA, Dec. 8, "The Heir-at-law" was played by the Mirror Dramatic Combination.

"THE DRUMMER-BOY OF SHILOH" was given at the Penn-avenue Theatre, Pittsburg, Pa., by members of the G. A. R. during the week ending Dec. 12.

THE ELK DRAMATIC CLUB, Boston, Mass., played "The Last Loaf" at Paine Hall Dec. 15.

TROY AND LANSINGBURG musical amateurs are rehearsing "The Mascot" for representation in January next.

"THE PIRATES OF PENZANCE" received four representations at English's Opera-house, Indianapolis, Ind., commencing Dec. 15, the cast being composed of local talent—in part members of the Indianapolis Light Infantry, for the benefit of which organization the performances were given. The patronage was very large.

THE WORLD OF AMUSEMENT.

Brief Notes of Show-life Everywhere.

—Constantin Sternberg the piano-player is to give a concert at Steinway Hall on Dec. 14. Rachael Franko, soprano; Richard Arnold, violin; Emil Gramm, viola; and Charles Werner, violoncello, will assist.

—An event in last week's theatrical annals was the reappearance in this city, after a long absence, of John Dillon, who came to the Park as Pownceby in "Mother-in-law."

—Col. Mapleson's leading singers are to give a concert at the Academy of Music on Sunday night, Dec. 18.

—As one result of Mrs. Scott-Siddons' engagement at the London Haymarket, the critic of *The Globe* of that city has sufficiently jumbled nerve and egoism to give grave advice to a woman who has been playing Iolanthe in "King Rene's Daughter" for about a dozen years: "She should practice unlearning almost everything she has learned."

—It is announced that Augustin Daly, in addition to having procured the right to produce Sardou's "Odette" in this city, has bought the melodrama of "Mankind."

—"The Castle of Kronberg" is the title of a play just from the pen of King Oscar of Sweden. It is in five acts, and is to be brought out this Winter in Stockholm.

—Charles Connolly the composer is now musical leader of a company that on Dec. 5 began a traveling season at Yonkers, N. Y.

—Mr. and Mrs. W. J. Florence both contemplate an early withdrawal from the labors of acting. The gentleman may settle down as the manager of a theatre, but he would prefer to be appointed as Charge-d'affaires or Consul-general to Switzerland, Denmark or Sweden—a post for which his journeyings abroad have made him peculiarly fit, and an honor to which he thinks, in common with many others, the dramatic profession of America is entitled at the hands of the Government. There is an impression that no member of that profession has ever been appointed to a diplomatic position. John Howard Payne was a member of it, and he died abroad in the consular service of this Government.

—Miss Mathilde Hirtz of this city made her first appearance on the operatic stage at Corunna, Spain, on the night of Dec. 7, as Amalia in "Un Ballo in Maschera." It has been privately cabled that her debut was successful. She is a pupil of Sig. Muzio.

—J. H. Haverly has contracted to take Signorina Adele Cornalba to San Francisco and dance her in "Michael Strogoff" when that spectacle is produced there under his management.

—Sideshowmen are admonished. Michigan has a boy who has already shed three sets of teeth, and at the present moment he is engaged in developing the fourth set.

—In an Albany theatre on the night of Dec. 6 a young man, unduly eager to get into a front seat, tripped and fell headlong to the floor beneath. He struck upon the back of a chair, and it was feared that he was fatally injured.

—R. T. Wilson, a banker at No. 2 Exchange court, has contracted with Charles Johnson, the owner, for the purchase of the Aquarium property at Thirty-fifth street and Sixth avenue. The price is said to be $375,000. The property includes the Aquarium building and a row of brick houses on Broadway, and measures 121 feet and four inches in Broadway, and 207 feet in Thirty-seventh street. Mr. Wilson has not yet determined whether he will erect a block on the property or not.

—Wendell Phillips is not lecturing this Winter.

—J. J. Sullivan of Boston has written to a friend in that city that he is not so sick as was reported, being, in fact, rapidly recovering, and in hopes to join McKee Rankin in St. Louis, Mo., by March.

—Miss E. H. Ober says she declined a recent offer from Haverly for an interest in the Greek play she is now getting ready. Georgia Cayvan, by the way, is rehearsing her part in the play in Boston, having left the "Hazel Kirke" company No. 2. Her place has been taken by Genevieve Rogers.

—Ed. Locke's latest is written for J. J. Dowling, late of the Palmer-Rogers Combination. Mr. Locke is a busy man and a clever musician, as well as a playwright.

—Tompkins & Hill of the Boston (Mass.) Theatre have bought the American right to produce "Le Petit Jacques."

—Manager William Harris sends out the Barry & Fay "Muldoon's Picnic" company on a new basis this week, and Charles Seymour is acting as business-manager.

—A Boston rumor last week was that Nellie Larkelle was soon to marry Fred. J. Eustis, pianist and composer.

—Mrs. Annie Fox English, wife of Manager W. E. English of Indianapolis, was in Boston last week.

—L. J. Loring has left the "Felicia" Combination again. This is his second difficulty with the same company.

—Frank Clements, now with Genevieve Ward, will probably join Modjeska in her tour of the United States next season, and accompany her subsequently to Australia as leading-man and stage-manager.

—The Produce Exchange Glee Club has elected W. E. Treadwell to its presidency.

—Henry G. Stebbins, who was one of the directors of the Academy of Music, and had helped to found the American Dramatic Fund, died in this city on Dec. 10, aged seventy years.

—Adelina Patti is to sing in Brooklyn on Dec. 16.

—Al. Hayman, formerly of Melbourne, Australia, is now connected with the executive staff of the Fifth-avenue Theatre, being business-manager. A brother of his has long been associated with J. H. Haverly's amusement enterprises.

—London, Eng., is seriously thinking of summoning Wagner as an attraction in furtherance of the Nieblungen performances next May, and of making August Wilhelmj leader of the violins in the orchestra for those performances.

—The direction of the Russian Music Association, Moscow, has been tendered to Rubenstein, and he has accepted.

—The New York Choral Union is to give an entertainment at Lyric Hall on Dec. 13.

—Oscar Wilde proposes to give a series of æsthetic lectures in this country. But it is said that he also proposes to be paid two hundred dollars a night, which is almost too utterly nt.

—David Bimberg, who is about to enter upon a concert tour of the States, will on the night of Dec. 16 give a farewell entertainment in Steinway Hall.

—Charles Roberts Jr. is to read before the Society of Mechanics and Tradesmen in Steinway Hall to-night, Dec. 13.

—*London Truth* compliments Mrs. Langtry for her recent performance, alluded to this week in our foreign show-news columns, of the young widow in "A Fair Encounter." It adds that "her elocution was singularly clear, and her gestures and byplay were perfect."

—Worth's Museum, this city, has a devil-of-a-fish on exhibition.

—Mme. Albani is to sing in Berlin shortly.

—Clara Morris is to undertake Mercy Merrick in "The New Magdalen" early next month.

—Friedrich Haase closed his engagement at the Germania Theatre on the night of Dec. 10.

—The Amateur League play "The Honeymoon" at the Union-league Theatre to-night. The performance is for the benefit of a Masonic lodge.

—Mlle. Hohenschild has severed her connection with Adelina Patti's troupe, and is to sail for Europe on Dec. 14.

—Frank Dumont has become business-manager of the San Francisco Minstrels, owing to the retirement of T. W. Brown.

—It is expected that in the course of the current week the monument to "Georges Bizet," composer of the opera of "Carmen," will be unveiled in the cemetery of Pere-la-chaise, Paris.

—Minnie Hauk on Dec. 12 sang the role of Carmen for the two hundredth time.

—The chorus of the Brooklyn Philharmonic Society is to be heard on Dec. 17 for the first time this season. It now numbers six hundred voices.

—A concert in aid of the family of the deceased Rudolph Bial is to be given in Steinway Hall on Sunday night, Dec. 18.

—The author of "Cinderella at School" has furnished Augustin Daly with another musical comedy.

—Karl Friedrich Hirsch, the composer who died in Vienna a few days ago, had just finished a new offertory, described by himself as his "Swan Song." He is said to have been the last survivor of Beethoven's pupils.

—It is whispered that Arnold Kiralfy will next Spring risk the dangerous experiment of leading a Philadelphia girl to the altar.

—John Merritt of Merritt and Adams, sketch-artists, was married in Cincinnati on Dec. 5 to Miss Bertha Waring, song-and-dance.

—On Dec. 16 Locke Richardson is to recite the first part of "Henry IV" at the Hawthorne Rooms, Boston.

—George L. Stout has a new Irish drama in readiness for the Theatre Comique whenever that house shall have occasion to fall back upon Irish dramas.

—James Albert has opened a sample-room at 1,104 Filbert street, Philadelphia, Pa.

—By reason of his connection with the Erie Railroad, the late Colonel Henry G. Stebbins was the party from whom Messrs. Poole & Donnelly obtained their lease of the Grand Opera-house.

—Dion Boucicault is a passenger in the steamer Bothnia, which sailed from Queenstown on Dec. 11.

—Commodore Foote and his sister, who for a season past have been among the American dwarfs exhibiting in England, arrived here on Dec. 12 in the steamer Britannic.

—Being unwilling to wash dishes in the organ-loft after lunch, as required of the singers in the choir of St. Thomas' Church, Miss Annie Laurie Demarest has withdrawn from that choir. George W. Warren, the organist, regrets that one who has so good a voice for singing should consider herself too much of an æsthete to wrestle with dishes.

—W. R. Deutsch got back here from England on Dec. 12.

—Richard Wagner intends to go to Greece. He is now in Palermo, finishing his opera "Parsifal."

—Miss Charlotte Thompson is visiting in Washington, D. C.

—Maurice De Frece, dramatic agent, informs us that he has been offered a position under the British Government in Port Elizabeth, South Africa, and that he is now deliberating whether he will accept it or not.

—Mrs. Martha Wren Collins, while going to visit her children in Fayetteville, O., was thrown out of a buggy at Blanchester. Her husband started from Cincinnati on Dec. 10 to join her. She was then being taken care of at a farmhouse.

DEATHS IN THE PROFESSION.

THE SAD INTELLIGENCE of the sudden death of Carrie McHenry in Denver, Col., Dec. 11, as reported in our "Latest News by Telegraph," will cause many a heart to swell with emotion as these lines are read. During the past Summer she was playing in Haverly's Fourteenth-street Theatre, having on July 11 succeeded Gertie Granville as Rebecca Dreyfus in "Sam'l of Posen," and in that role and in that theatre she made her last appearance on the stage, Aug. 6. At that time she was in the blossom of womanhood, pretty, vivacious, and apparently in the best of health. When shortly thereafter she announced her intention of retiring from the stage, no little regret was manifested in professional circles, because it was believed that she had a brilliant artistic career before her. Although her professional experience had been comparatively brief—she having played with Colville's Burlesque Company for a season or two, and previously with different troupes in the West for a few years—she gave strong promise of becoming an excellent soubrette. She was married in Chicago, Ill., Aug. 24, to J. M. Edgar, the general passenger-agent of the Chicago, Rock Island and Pacific Railway Company, stationed at Denver, Col. Among the guests were the bride's sister Nellie McHenry (Mrs. John Webster) and the other members of Salsbury's Troubadours. On the following morning she left with her husband for her new home in Denver. By a strange coincidence Salsbury's Troubadours were to have commenced an engagement in the Tabor Opera-house, Denver, Dec. 12, and the members of that company on that day attended the funeral of Carrie McHenry, whose marriage they had witnessed a little more than three months ago. Truly, "in the midst of life we are in death." Deceased had another sister—Tillie McHenry (Mrs. Rendle), who was last season traveling with J. K. Emmet.

KIT RANKIN, whose demise in Columbus, O., Dec. 11, is announced in one of our telegraphic dispatches, was one of three Rankin Brothers who have been performing for some time past in variety theatres. His death was not entirely unexpected, as he had suffered from consumption for many months. In the early part of the present season, while playing in Philadelphia, he found that his vitality was so rapidly waning that he could no longer satisfactorily undergo the arduous labor imposed upon him by his professional duties, and he retired and returned to his home in Columbus, another performer having been engaged to supply his place in the trio.

CHARLES STEIBLER died at his home in Baltimore, Md., Dec. 7. He was born in Dusseldorf, Prussia, in 1827, and came to Baltimore in 1848. He was a musician, and had been employed for many years in the theatres there—Ford's Opera-house, and the Holliday-street and Front-street Theatres. He was formerly the secretary of the Musical Union, and under its direction his funeral took place. Although he knew that he was incurably ill of consumption, he occupied his accustomed seat in the orchestra of the Holliday-street Theatre on the night of Dec. 4.

CON RYAN, an Irish comedian (probably on the variety stage), died in Chicago, Ill., Dec. 7, in the twenty-eighth year of his age. His real name was Thomas H. O'Brien, and he was a native of West Troy. His funeral took place from his brother's residence, 413 South May street, Dec. 9, and the interment was in Calvary Cemetery.

CHARLES P. BUSH, double-bass player of the orchestra of Edwin Clifford's Dramatic Company, was taken ill with typhoid fever in Rochester, Minn., and died Nov. 30, aged 29 years. He was buried Dec. 3 at his home in Winchester, Ill. He was a blacksmith by trade, but an excellent musician. He was well known in the West, where he has many friends.

CLIPPER POST-OFFICE.

CONTINUED FROM PAGE 638.

Letters received up to 5 P. M., TUESDAY, Dec. 13:

LADIES' LIST.

Arden, Ethel
Bradley, Leanora
Beane, Fannie
Babbott, Mrs. Ida (of Rentz's Minst.)
Collins, Mrs. William
Crabtree's Manager, Lotta
Cawthorne, Mrs. S.
Dimple, Dottie
Esmond, Ella
Elliott, Tillie
Fisk, May
Holden, Gertie
Hortense, Madam
Irving, Gertrude (2)
Lavalnie, Carrie
Lucille, Fannie
McMahone, Minnie
Maxwell, Kittie
Marshall, Cora
Pierce, Nellie (2)
Selbini, Mrs. J.
Stanhope, Lottie
St. Felix Sisters (telegram)
Sinclair, Mrs. (p. o. mark, London, Eng.)
Stark, Mrs. T.
Villion, Mrs.
Wade, Lottie (of Lingard's Co.)
Watson, Rose (of Wildman's Co.)

GENTLEMENS' LIST.

Adams, George H.
"A. B. C."
Aubrey, Robert
Anthony & Ellis
Bryant & Saville
Buckley, Jr., Harry
Benton, Charles H.
Bye, Charles
Birch, Waltes F. 9c.
Brown, T. W.
Bell, Frank
Barnum, George W.
Burgess, Joe & Annie
Butters, Fred E. 9c.
Cole, W. W.
Coup, W. C.
Crum, W. G.
Cusick, John
Carroll, John P.
Cummings, James H.
Carter, Wm. (of Comedy Combination)
Conners, T. (candy "biz")
Couturier, C.
Curdy, John
Callender, Charles
Cardovo, Harro
Devonear, Pete
Dixey, Harry E.
Dineen, F. J.
Darvin, Harry
Denier, Tony
Douney, Ben
Dobson, Charles B.
DeHaven, Claude
Eaton, Harry E.
Eddings, William
Flynn, Matt
Forbes, Harry
Foote, Commodore
Fleury, Fernando
Frazier, Robert
Frey, A.
Files, Frank J. 3c.
Franckum, George W.
Frese, H. O.
Gaylord, William
Garland, Joseph
Graver, Adam
Howard, Charles L.
Hennessey Brothers
Hammond, George
Hicks, C. B. (2)
Hess' Opera Co., Agent
Harrington, W. C. (2)
Hertell, Frank
Humphreys, Joseph M.
Howard, J. B.
Kurtz, Oscar H.
Kiraly Brothers
Kimbell, Bert
Lane, P. G.
Lyle, James
Lahaie, A.
LaCardo, Signor (2)
Lester, — (of Lester & Williams)
Leslie, George
Lamont, Charlie
Leopold, Harry
Morosco, Dick
Morse, J. T.
McCarthy, Chas. (Chinese "biz")
Mahoney, W.
McCartney, H. J.
Miller, Frank
Morse, P. A.
McKisson, Harry
Mozert, Ed
Melville, Frank
Murphy, Hugh
Murray, John (of Sells' Circus)
Norman, Capt. Fred 3c.
Nichols, J. W.
Niaud, C.
Nichols, Charles B.
Orrin Brothers
O'Grady, Hubert
"Panorama" "Professor"
Richard Brothers
Rignold, William (2)
Rider, J. A.
Richards, George
Rice, Col. J. H. (2)
Robberts, William
Rhodes, J. W.
Russell, J. (of Stanford & Russell)
Reynolds, Barney
St. Elmo, Switzer
Shelby, J. M.
Spencer, Charles M.
Selbini, John
Sells Brothers
Stanley, Geo. (of New-castle-on-Tyne) (J)
Stickney, Robert
Swan, C. J.
Scribner, Samuel A.
Spitz, A. A.
Stocking, Frank
Showalter, J. S.
Stevens, George E.
Salt, T. M.
Tissot, Jules
Till, John (3)
Tooley, Larry
Thornton, Charles
Terry, Dick
Vanolar, —
Woodson, Harry
Waldon, Rich (3)
Wilcox, Reuben E.
Waldon & Kaine
Woods, George W. ("bones")
White, Dick
Willis, Ed
Wayne, C. (of Wayne & De Vaney)
Williams, C. J.
Ward, Charles
Wilcox, Reuben
Wenman, E. D.
Woodville, James (comedian)
Williams, H. A. B.
Welsh, Charles H.
Wade, W. (of Wade & McCarty)
Waldron, Ed.
Waldon, Rich (3)
Whelan, M. M. (manager)
Weston, Sailor (2)
Warde, Fred B.
Warren, E. (of Lingard's Co.)
Wills, George W.
Zegler, Mitch (of Pathfinder's Co.)
Zalto, D. M.

THERE ARE LETTERS in the Post-office, Hornellsville, N. Y., for Harry Heine, Manager American Comedy Co.; and Ione Lawrence of same company.

DOG DISPUTES AT TROY.—On Monday night, Dec. 4, a battle took place in a barn in South Troy, N. Y., between a white-and-brindle slut, owned at the nail factory, and a brindle dog, whose owner lives on the premises where the fight took place. This is said to have been the hardest dog-fight that ever took place in Troy. Fifty dollars a side was put up. The fight lasted two hours and forty-seven minutes, and the brindle slut killed the dog. The victor weighed 39 pounds; the whipped dog, now dead, 35 pounds......On Temperance Hill, West Troy, N. Y., Dec. 6, a fight for $100 a side took place between a dog owned by a well-known barber and a dog owned by a well-known saloonist, both of Troy. The fight was witnessed by over a hundred sports. Eight scratches were fought, and the dogs seemed about evenly matched; but the barber's dog at last failed to come to time, and the fight was decided in favor of the saloonist. The loser came from Kentucky. Hundreds of dollars changed hands on the result.

TETTER, ITCHING PILES, all Skin Diseases, yield to the power of Swayne's Ointment. Try it.—*The Blessing Times.*

THE TURF.

RACING IN SOUTH CAROLINA.

The annual Winter meeting of the South Carolina Jockey Club commenced Dec. 7 on the old Washington course. Results: Purse $200, one mile—Ballast first, in 1:49¼; La Gloria second, and King Dutchman third. Purse $250, mile heats—Ada first, Duke of Kent (won first heat) second. Time, 1:48¾, 1:49¾, 1:54. Hutchinson Stakes, two-year olds, one mile—Bonnie Kate first, in 1:56, Live Oak second. Dec. 8: Dash of a mile and an eighth—Cape Clear first, Linchpin second, and Honduras third. Hampton Stakes, three-year-olds, mile heats—Fellowplay first, in 1:54¾ and 1:49¾, Vingt-un second. Dash of a mile and a half—Potomac first, in 2:50; Bonnie Castle second. Rain caused a postponement on the next day. Dec. 10: Purse $250, selling race, a mile and a quarter—Bonnie Castle first, in 2:18, Cape Clear second, Helen Wallace third. Milliken Stakes, $300, mile heats—Fellowplay first, in 2:19¾, 2:21¾; Keno second, and W. K. third. Purse $250, mile dash—Ballast first, in 1:50¾; Duke of Kent second, and Vingt-un third. Purse $150, five hurdles, a mile and a furlong, light welter-weights—King Dutchman first, in 2:26; Linchpin second and Bemis third. ......Dec. 12: Hotel Stakes, two-year-olds, $250, one mile—La Gloria first, in 1:52¾; Lettina second, and Bonnie Kate third. Purse $250, a mile and a half—Keno first, in 2:45¾; Helen Wallace second, Fellowplay third. Purse $200, mile dash—Ballast first, in 1:49¾; Bonnie Castle, Pacific distanced. Consolation purse, $200, one mile—Keno first, in 1:48; Pride second, Montague third.

JAMES KELLY (of the firm of Kelly & Bliss) and family and Chas. Reed and sons of Saratoga were passengers on board the Arizona on her last trip to Liverpool.

THORA, notwithstanding the great display made by her on the flat this season, has been put to jumping. Milan will be similarly treated.

THE pacer Gem was on Dec. 6 bought from J. Ritter of Tippecanoe City, O., for Commodore Kittson by the latter's agent, D. W. Woodmansee.

FANNY WITHERSPOON was on Dec. 9 sold at Harrodsburg, Ky., for $8,000, to Mr. Woodmansee, agent for Commodore Kittson of St. Paul, Minn.

TOM BROWN, William Weedon's trotting gelding, for whom $7,000 had been refused, died at Maysville, Ky., Dec. 7.

SPORTING NOTES.

.... Barker, the champion checker-player of New England, visits Troy, N. Y., Dec. 15, to play Col. McNutt, Robinson, Gardner and other experts of that section. At a later date Wyllie, the Scotch player, will visit Troy.

.... The flat-racing season in England closed Nov. 26. Fred Archer headed the list of winning jockeys, the compilation from March 21 to Nov. 25 inclusive showing 218 wins to his credit out of 528 mounts. C. Wood is second, with 153 wins out of 539 mounts.

.... Henry G. Stebbins, who died here on Dec. 10, was for a long time prominent in connection with the New York Yacht Club. In February, 1871, he resigned the post of commodore.

.... The father of Owen Geoghegan was buried on Dec. 11 from his son's place, in the Bowery. He was seventy-two years old.

.... Reed Titman, a young farmer at Blairstown, N. J., a few nights ago shot a bear, weighing about 400lb, that he caught among his sheep. He and other farmers in that neighborhood had for some time missed both sheep and hogs.

.... It is proposed to enlarge the Riverside Drive by opening a new and transverse road through Central Park on the line of Ninety-sixth street.

.... Matt Higgins, who was barkeeper successively at the Mt. St. Vincent Hotel, Central Park, and for Crook & Nash in Park row, and who a few months ago opened a public-house on his own account at 16 Ann street, died here on Dec. 6. He was well known among roadmen. Foul play has since been charged as the cause of death.

.... The Robin's Island Club is a new organization, whose certificate of incorporation was filed in the office of the County Clerk of Suffolk County. Hunting and fishing are among the sports that this club purpose enjoying. The directors for the first year are Henry J. Cullen Jr., F. H. Lovell, S. Fleet Speir, W. B. Dickerman, A. B. Baylis Jr., Franklin R. Taylor and W. H. Kendall.

.... The stallion Kentucky Wilkes ran away in Boston on Dec. 9, and incurred injuries that, it is apprehended, will render him useless.

.... The marl-pit of O. C. Herbert, Marlborough, N. J., last week disclosed the remains of what is supposed to have been a sea-serpent. It is estimated that the reptile was thirty-six feet long when alive. Mr. Herbert pronounces the remains similar to those found in his pit two years ago, and which were sent to the museum of Yale College.

.... Richard Ten Broeck got back from England last week.

.... While gunning on Long Island on Dec. 9, Samuel W. Johnson of the New York firm of Garner & Co. shot himself so that one of his legs had to be amputated above the ankle.

.... Aiming at a rabbit, a sportsman who is a bad shot hit a valuable horse on the farm of Bernard Powers, Westbury, L. I., Dec. 10. The animal had to be killed.

.... Seth Green gives notification that the N. Y. State Fish Commission is prepared to receive orders from any part of the State to stock waters with brook, California, mountain and salmon trout, rock, black and Oswego bass, yellow perch and bullheads.

.... A mature California salmon, over twenty inches long and about five pounds in weight, was recently taken near Marshall, N. C.

.... "Tom" Collett, well known on the race-courses of England and France as the representative of the firm of Valentine, Hardaway & Co., celebrated as bookmakers, died Nov. 23 at Peckham Rye, Eng.

.... Mr. Spooner, landlord of the Royal Ascot Hotel, a noted resort for lovers of racing, died recently at Ascot, Eng.

.... The Empire State Poultry Association will give an exhibition at Syracuse, N. Y., Feb. 8 to 15 next.

.... A humpback whale, 85 feet in length, and which yielded over one hundred barrels of oil, was recently captured in Monterey Bay.

.... A small lot of live quail were to have been shipped from Boston to Liverpool on Dec. 9. It is proposed to acclimatize the birds in Yorkshire, Eng., and fatten them on the rare pudding of that place.

.... Game is abundant in London, Eng., this Winter, at fair prices.

.... Bony, a white dog, and Ohio Boy, a brindle, both owned in Brooklyn, N. Y., fought at Blissville Dec. 6. Bony won in about fifty minutes.

.... The English Lake Shooting Club of Chicago, Ill., on December 6 elected the following officers: President, Abner Price; vice-president, C. A. Orvis; secretary, J. J. Gillespie; treasurer, William W. Foss; executive committee, Abner Price, J. M. Cummings, and J. J. Gillespie. Before the Xmas holidays the club will give an entertainment at English Lake.

.... A fox-hound with a record of having been "in at the death" of 144 foxes and 22 wildcats since Christmas, 1875, belongs to A. R. Trott of Benton, Ala.

.... The Meadowbrook Hounds will this month, weather permitting, meet every Saturday, at 12 M., at the kennels. A. B. Purdy is master.

.... The forty thousand salmon presented to the Australian Zoological Society by the U. S. Fish Commission arrived at Sydney in good condition, and were placed in hatching-boxes at Boweniels.

.... J. A. Grinstead of Lexington, Ky., contemplates disposing of his breeding farm and stock.

.... The fancy fair at Association Hall, West Brighton, Staten Island, for the benefit of the Staten Island Athletic Club, will close this evening, Dec. 14.

.... A pure St. Bernard dog, one year old, from the kennel of Prince Salm Braimsfeld of Berlin, arrived in this city Dec. 8 by the steamer Neckar, consigned to Fredk. Hollender, 115 and 117 Elm street.

.... It is proposed to match the sloop Schemer against the Scotch cutter Madge, the owner of the latter to have the privilege of naming any time during the next yachting season, the course to be the usual one of the New York Yacht Club, and the club's system of time allowance to govern. The stakes are to be one thousand dollars a side. If the challenge is accepted, the Schemer will remain untouched as to hull; but instead of being in ordinary working condition, as she was last Autumn when she met the Madge, she will be put in first-class racing trim as regards sails and ballast.

.... Oliver Hitchcock and his son William, who keep the coffee-and-cake saloon at No. 9 Chatham street, and in that capacity have for many a year been known to all sports who have experienced the hardships incident to the ace's coming seven times loser, which run of ill-luck has driven them from Delmonico's table to the frugal fare served up by the Hitchcocks, have been sued for five hundred dollars damages by William A. Lewis. He is colored, and the Hitchcocks declined to serve him with coffee and cakes or other delicacies in their house.

.... The Nonpareil Rowing Club will hold their annual ball in Tammany Hall, this city, on the night of Dec. 16.

.... According to a Paris correspondent of *The London Times*, it is reported that Prince Roland Bonaparte has sold his interest in the gambling-tables at Monaco for the round and magnificent sum of four million dollars and a half.

.... The Chiltons of Johns Hopkins University won by touchdowns in a football match with the club from Marston's University School at Baltimore, Md., Dec. 10.

.... A bowling match took place at the Y. M. H. A. Hall, Newark, N. J., Dec. 5, between the Young Men's Hebrew Club and the Newark Bowling Club, twelve men a side. Score: Y. M. H., 1,7[illegible]; Newark, 1,674. The highest individual scores were: H. Hirsch of the first named club, 171; H. D. Northrop, Newark, 179.

.... The executive committee of the Grand National Curling Club of America will meet in this city Dec. 15.

CHECKERS.

To Correspondents.

CHARLES CRAWFORD, Hartford.—Accepted.

E. W. SPILLER.—Your games will receive early attention.

J. E. CARTHEL, Lebanon.—1. We do not forward the book. 2. $3, post-paid. 3. Address H. D. Lyman, P. O. Box 702, Washington, D. C.

E. F. H., Lowell.—Replied as per request.

K. PRICE, Fairhaven.—1. Will look over your analysis of Game 37. 2. Game and positions are on file for examination.

Brevities.

DR. SHAEFER of New York visited Port Jervis Nov. 23, playing a great number of "simultaneous" games. His first effort consisted of thirteen games, winning eleven, losing one, and drawing one. He then played a like number with same result. On Thanksgiving he actually played thirty-six games simultaneously! Result, after several hours' play, Dr. S. won twenty-seven games. All others, four games, with five drawn.

RAPID PLAYING.—In a recent bout with Mr. Wyllie, H. M. Edwards played twenty-one games inside of an hour!

CHAMPIONSHIP OF AMERICA.—It is stated that another match is "on" between Messrs. Barker and Reed for $300, the match to be played in Boston, and to consist of fifty games. Monday, Dec. 26, at 2.30 P. M., is the time mentioned.

Game No. 39, Vol. 29.

One of a series of match-games played between Mr. Reid of Kilmarnock, champion of Ayrshire, and Wm. Campbell of Glasgow, champion of Lanarkshire.—*Glasgow Weekly Herald.*

WHILTER.

Black. Mr. Campbell.	White. Mr. Reid.	Black. Mr. Campbell.	White. Mr. Reid.
1..11 to 15	23 to 19	20..31 to 27	30 to 26
2..7 11	26 23	21..18 23	26 22
3..9 14 (a)	22 17	22..23 26	22 17
4..5 9 (b)	17 13	23..6 9	13 6
5..3 7	25 22	24..27 23	25 22
6..11 16	29 25	25..26 30	17 13
7..7 11	31 26	26..30 25	22 17
8..16 20	19 16	27..25 22	14 9
9..12 19	23 7	28..5 14	17 10
10..2 11	26 23	29..23 18	6 2
11..8 12	23 19	30..4 8	2 7
12..14 18	19 16	31..8 12	7 2
13..12 19	27 23	32..18 14	10 6
14..18 27	32 7	33..22 18	6 1 (c)
15..20 27	22 17	34..12 16	1 6
16..27 31*	7 2	35..16 20 (d)	6 10
17..15 19	2 7	36..14 7	2 11
18..1 5	7 14	37..18 14	11 15
19..9 18	17 14	Mr. Reid won.	

NOTES FOR STUDENTS, BY THE EDITOR.

(a) 8 to 11 draws. (Barker's American Checker-player.)

(b) The "A. C. P." gives 7 to 11 at this point with a drawn game.

(c) Mr. R. plays the ending with his usual skill.

(d) Resignation would have spared effort several moves before.

* Losing move; 27 to 32 draws.—*Herald.*

Solution of Position No. 72, Vol. 29.

BY H. D. LYMAN.

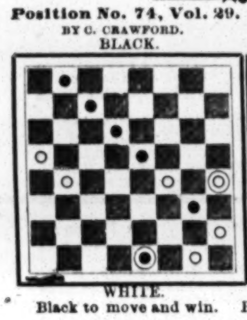
White.	Black.	White.	Black.
1..7 to 3	8 to 11	4..14 to 10	21 to 7
2..30 26	23 30	5..3 19	White wins.
3..32 14	30 21		

Solution of Position No. 73, Vol. 29.

BY C. E. NOLTENIUS.

White.	Black.	White.	Black.
1..23 to 19	16 to 23	2..28 to 24	White wins.

Position No. 74, Vol. 29. BY C. CRAWFORD. BLACK.



WHITE.

Black to move and win.

Board Numbered. [For students.] BLACK.

WHITE.

Place Black men from 1 to 12, and White from 21 to 32.

CHESS.

To Correspondents.

J. V. H., M. D.—Latest solutions all correct.

"HANS."—The same to you. We shall let Nos. 1,300 wait a while; they will need special attention.

HARMEL PRATT.—We hope to receive another batch of your very acceptable compositions at your early convenience.

BERLIN CONGRESS TOURNEY.—*The Schachzeitung*, just to hand, brings on a separate sheet a full official report of the udges of the Deutscher Schachbund's second problem tournament, in connection with the great tournament at Berlin. There were thirty-two sets entered, making ninety-six problems, with some specialties, especially a prize solution position by Herr Schruefer of Bamberg. Fifteen were found to have second solutions, three were incorrect, and a few others were amenable to various criticisms. In 3-movers, the first prize of 100 marks has been awarded to the set "*Malayou! Malaya!*" the second 50 marks to "*Per aspera.*" In 4-movers, first prize, 100 marks (*ex æquo*) to "*Excelsior*" and "*Per aspera;*" second, 50 marks (*ex æquo*) to "*Nihil*" and "*Malayou! Malaya!*" As soon as the names of the victors are known we shall treat our readers to such of these problems as have not too many men.

CHESS, DRAUGHTS AND WHIST.—The exceptional success of the New Orleans Club in combining the practice of these three intellectual games in one institution is being widely copied. It is not to be denied that there has been among chess-players a strong prejudice against the amalgamation. They have not seemed to have a strong practical faith in the Ciceronian *commune vinculum*. But a new era seems to have dawned. We should be very glad to receive from all secretaries of such clubs a report of the workings of the plan in each case.

Solutions.

Of Enigma 1,299.—1..R to Q B 6, etc.

Problem 1,299 (both by J. V. H., M. D.)—1..R to Q R sq., etc. "Good!"

Nos. 1,300.—Reserved for a while.

Enigma 1,301.—1..Kt × P; 2..Q somewhere, etc. "Very pretty, but no difficulty."—*Hans.*

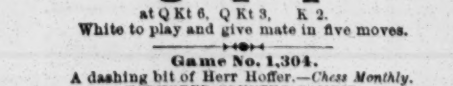
Problem 1,301.—1..P to K 4. "Good."—*Do.*

Enigma No. 1,304.

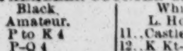
From Brentano's Monthly.

Dedicated to Chas. H. Waterbury, Esq.

BY JOS. C. J. WAINWRIGHT.



at Q 2, K R 5, K R 2, Q R 3, Q Kt 2, and 5, K 6, K B 2.



at Q Kt 6, Q Kt 3, K 2.

White to play and give mate in five moves.

Game No. 1,304.

A dashing bit of Herr Hoffer.—*Chess Monthly.*

FALKBEER COUNTER-GAMBIT.

White. L. Hoffer.	Black. Amateur.	White. L. Hoffer.	Black. Amateur.
1..P to K 4	P to K 4	11..Castles, Q R	Q R to Q sq
2..P-K B 4	P-Q 4	12..K Kt-Kt 3	Castles
3..K P × Q P	P-K 5	13..P-K R 3 (d)	Q B-Kt 5
4..K B-Kt 5 + (a)	P-Q B 3	14..R P × B	Q R × Q
5..Q 2d P × P	Q Kt × P	15..K B × R	P-K Kt 3!
6..P-Q 4 (b)	P × P *en p.* (c)	16..Q Kt-K 4	P-K B 4 (e)
7..Q × Q P	Q B-Q 2	17..K B-B 4 +	K-Kt 2
8..Q Kt-B 3	K B-Kt 5	18..Q Kt-Kt 5 (f)	Q-her B sq
9..K Kt-K 2	K Kt-K 2	19..K R × P +	K-B 3, and
10..Q B-K 3	Q-her B 2		White has a dual mate in 2.

NOTES MUCH CONDENSED.

(a) The only move, in our opinion, to maintain the P with a satisfactory position.

(b) We consider 6..Kt to K 2 White's best.

(c) Extremely feeble; best is 6..Q to R 4 +; 7..Kt to B 3, K B to Kt 5, etc.

(d) Preparing for a certainly unsound sacrifice, but one which provides an attack very difficult to meet.

(e) Suicidal. Black might safely turn the tables, *e. g.*: 16..Kt to Q 4; 17..P to Kt 5, K B to K 2, etc. [Will our readers at this point draw for themselves an end-game problem, and another before White's eighteenth move?—ED. CLIP.]

(f) Overlooking a brilliant and forcing conclusion. However, Black has not even the poor choice between sudden and lingering extinction.

Chess at Leamington.

Casual game between Mr. Hooke and the Rev. W. Wayte, giving the odds of

PAWN AND TWO MOVES.

Mr. Hooke.	Mr. Wayte.	Mr. Hooke.	Mr. Wayte.
1..P to K 4		15..K B × P + (i)	K to R sq
2..P-K B 4	P to K 3	16..K Kt-his 5	Q × K Kt (k)
3..K Kt-B 3	P-Q 4	17..B P × Q	K Kt × B
4..P-K 5	P-Q B 4	18..K R × R +	Q R × R
5..P-Q B 3	K Kt-R 3	19..Q-her 3	Q R-B 8 +
6..P-Q 4	K Kt-B 2 (g)	20..Q × Q R	K Kt × Q
7..K B-K 2	Q Kt-B 3	21..P-K Kt 6 (l)	K Kt-K 6
8..P-Q Kt 3	B P × P	22..Q Kt-R 3	Q Kt × Q P
9..B P × P	K B-Kt 5 +	23..K-his B 2	K Kt-his 5 +
10..Q B-Q 2	Castles	24..K-Kt 3	K Kt × K P
11..Castles	Q B-Q 2	25..K-his B 4	K B-Q 3
12..Q B-K 3 (h)	K Kt-R 3	26..K-Kt 5	Q Kt-K 7
13..P-Q R 4	Q R-B sq	27..R-his 2,	and Black mates in two moves (m)
14..K B-Q 3	K Kt-his 5		

NOTES (*C. P. Chronicle*) BY MR. WAYTE.

(g) A lost move.

(h) This and the next move enable Black to regain the time he had lost.

(i) Good—but for one resource, which White has overlooked.

(k) The only play to save the game, but also good enough to win it.

(l) This and the K's advance are played in the hope of securing a mating position—but the mate turns out to be the other way.

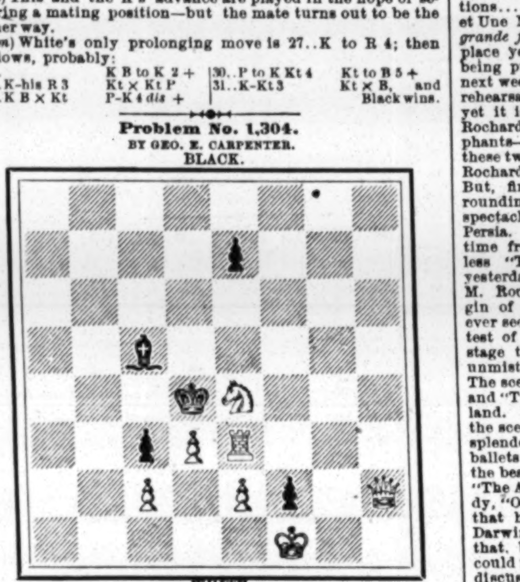
(m) White's only prolonging move is 27..K to R 4; then follows, probably:

27..	K B to K 2 +	30..P to K Kt 4	Kt to B 5 +
28..K-his R 3	Kt × Kt P	31..K-Kt 3	Kt × B, and
29..K B × Kt	P-K 4 *dis* +		Black wins.

Problem No. 1,304.

BY GEO. E. CARPENTER.

BLACK.



WHITE.

White to play and give mate in four moves.

PARISIAN GOSSIP.

FROM A CLIPPER CORRESPONDENT.

PARIS, Nov. 21, 1881.

When M. Brisson first took the presidential chair in the French Assembly vacated by his predecessor, he proceeded to abandon a habit which M. Gambetta had always scrupulously observed. He appeared in a frock-coat instead of the orthodox evening-dress, which the Chamber had always been accustomed to see worn in this place. Further reflection caused the new President to alter his mind, and he returned meekly, after a very short interval, to the dress consecrated by former usage. The incident has not failed to set the wiseacres on an inquiry as to the origin of swallow-tailed coats—the most queer, though not the least comfortable, of modern habiliments. According to the received pedigree of the garment, it is a direct descendant of the old French dress-coat worn in the time of Louis XIV. The chief differences between the two are that the ancient habit had a stand-up collar, and that it was of various colors, but especially of the brighter tints. This coat, which is pretty familiar in prints of the last century, was made of cloth, velvet or *bouracan*. The inside of the coat was, however, lined with some rich stuff of a better material, and it was with a view to display this lining that the top part of the coat on each side was turned back as far as possible. In the course of time the habit altered its size repeatedly, but never lost its essential distinction of open facings and swallow-tails behind. The color, which had been light, as aforesaid, became darker in the Revolutionary period; and in the time of the First Empire blue was the favorite hue, with gold buttons. Now all "claw-hammers" are black......Victorien Sardou, encouraged by the success Daubray and Celine Chaumont have had in the screaming farce of "Divorcons" at the Palais Royal, has determined to plead the same cause as M. Naquet on the stage of the Vaudeville Theatre. M. Sardou has pleaded almost every question attracting public attention. He was the introducer of the famous Benoiton family, hitting off a period of the Empire which gave Zola the idea of his Rougon-Macquart. In "Daniel Rochat" he pleaded the cause of secularism, putting forward theories which were unacceptable to the opinions of a public now being gradually introduced into a Voltarian era. "Daniel Rochat" was, comparatively speaking, a failure, and the new piece produced on Thursday at the Vaudeville, and entitled "Odette," is hardly calculated to become a great success. M. Sardou has pleaded the cause of divorce in a most eloquent manner. He shows the husband and father who kept his little daughter in ignorance of the faults committed by her mother until the young girl, about to be married to the man of her choice, finds the relatives of her husband step in to prevent an alliance with a person bearing the name of a courtesan who has filled the *chronique scandaleuse* of every capital with her exploits. The sin of the mother is about to be visited on the child. The husband does not believe in the theory of "Tue-la!" (Kill her), bruited by Alexandre Dumas, and nothing can prevent the woman who has disgraced him from trailing his name through every kennel. The young girl—Berangere, the heroine of the piece—has an interview with the person pointed out as her mother's friend, but who is in reality Odette, the guilty wife, supposed to be dead by her daughter. A very touching scene takes place, reminding one of the meeting of Claude Melnotte, disguised as an officer of the Republic, and Pauline Deschapelles. The mother, without discovering her daughter, consents to retire from the gay and giddy world, to bury herself in a convent, so that her daughter may wed the man of her choice. Instead of that, she commits suicide in the Mediterranean, and the piece comes to a conclusion, leaving the audience convinced that, in the present state of society, something more than a legal separation is required to prevent an honorable name from being left in the hands of a woman who may revel in making it a byword in every city in the world. M. Victorien Sardou has given the French people the two sides of the question—the grave and the gay. Perhaps he has taken his plot from some of the curious letters M. Naquet publishes from time to time from correspondents who are constantly requesting him to continue his struggles in favor of a divorce, citing their own particular cases. The title-role, "Odette," Countess de Clermont-Latour, has, perhaps, been sketched from the scandalous suit commenced some years ago against the Marquise de G—— V——. Of that, more anon. ......It is stated that the new comedy by MM. Erckmann and Chatrian, which is shortly to be produced at the Theatre Francais, is founded on the story by the same writers entitled "Les Deux Freres."........MM. Henri Meilhac and Philippe Gille have read to the artists of the Palais Royal their new comedy which is to follow "Divorcons." Act I takes place in a dining-room, Act II in a railroad depot, Act III in a ball-room, and Act IV in a fourth-rate boarding-house, and closes very comically. So I am told by one of the ladies cast for a very good part in the play........The library of the Grand Opera in Paris has been thrown open to the public. In it are exhibited the MSS. ("original covers" should be the technical term for "copy" of this kind) of the grand composers Gluck, Spontini, Verdi, Mayerbeer, Rossini, etc., together with the designs and programmes of and for their operas. There are also shown the rough models of the decorations for "The Huguenots," "Faust," "Sylvia" and "William Tell." These models will from time to time be renewed, so that the models of the repertory of the opera will be always on view to the public...... M. Zola will not offer his "Rene" this Winter to the Theatre Francais. He will wait for Sarah Bernhardt to get tired wandering around Europe....*"Down with the masks!"*—"Etincelle" of the Paris *Figaro* is the Marquise de Pont de Ves; "Guidam," Ernest Daudet; "Pierre Queroult," Poupart Daryl; "Le Masque de Fer," Philippe Gille; "Paul Hisson," Auguste de Livandais; "Ver-de-Gris," Amedee de Jallais; "Harppocrates," Ernest Warren; "Zadig," Anatole Valdener; "Brummel," Jules Gerard; "Triolet," Paul Mahalin; "Marie Colombier," of *The Henri IV*, Jehan Soudan, a young journalist well known in New York, where he was connected with the *Messager Franco-Americain* and often contributed to *The N. Y. Sun* and other papers, and also accompanied Sarah Bernhardt during her tour of the United States.

Later from Paris.

NOVEMBER 22, 1881.

The approaching representation of Ambroise Thomas' opera "Francoise de Rimini" is one of the topics of the town. The part of Francoise, better known as Francesca, will be taken by Mlle. Caroline Sala, and that of Paolo by M. Sallier. It is said that M. Vaucorbeil, manager of the Grand Opera, and the composer had much difficulty in finding a Beatrice to their taste, but that they at last found in a young girl in a very humble station of life the ethereal being they had sighed for. It was a silent angel that they wanted, or the search might have been much prolonged. The future Beatrice is considered by her compeers the luckiest girl in her quarter. She has been rescued from her native obscurity, and will no longer be poor and unknown. Her name will be in everybody's mouth for a season. If she does not make hay while the sun shines she will not be a true daughter of a Paris faubourg. Perhaps—but it is not likely—she will become so enamored of Dante's unearthly ideal and celestial vision that she will keep on her "green mantle" and go to heaven without delay, thus bitterly disappointing her relations......The first dress-rehearsal of Acts I and II of "Mille et Une Nuits" (The One-thousand-and-one Nights), the new *grande feerie* by Adolphe D'Ennery and Paul Ferrier, took place yesterday at the Chatelet Theatre. The rehearsals are being pushed with ardor and activity, so that by this time next week the three acts can be ready for the last grand dress-rehearsal. The opening night has not yet been decided upon, yet it is widely rumored that Dec. 1 will be the night. M. Rochard has had trained for the spectacle two splendid elephants—Abdella and Jemona. Though it is claimed that these two animals are the largest ever seen upon any stage, M. Rochard wished to reinforce them by the addition of a third. But, first of all, wishing to give local coloring to all surroundings, and insisting upon all being Persian in a Persian spectacle, he resolved that the third animal should come from Persia. How he managed to get the elephant in so short a time from so distant a country no one knows. Nevertheless "Tuskey" arrived from Marseilles last week, and yesterday made his entree on the Chatelet boards. If M. Rochard possibly nursed any doubts as to the origin of the splendid beast, armed with the longest tusks ever seen on a live animal, those doubts vanished after the test of yesterday. Hardly had "Tuskey" appeared upon the stage than he began gamboling and neighing, and showing unmistakable signs of joy. The cause was soon apparent. The scene represented the grand public square at Ispahan, and "Tuskey" thought himself back again to his dear native land. Who could pay a higher compliment to M. Robecchi, the scenic-artist? In the coming spectacle we are promised splendors surpassing anything ever put on any stage. The ballets are to be enchanting, and Paris is to be set wild at the beauty and symmetry of all the ladies participating in "The Arabian Nights."......In his last and successful comedy, "Odette," M. Victorien Sardou leads us clearly to think that he believes in the hereditary theory advocated by Darwin, and one of his characters is made to remark that, being the daughter of a vicious mother, Odette could never have been a good or true woman. It was while discussing that theory that I heard something new to me—the father of Victorien Sardou was a dramatic author. To him we are indebted for one of the most successful plays ever written. True, he wrote only one play, but that play is celebrated far and wide, and no one ever knew who was the author of it. This is the story: M. Sardou *pere* was still quite a young man when he nursed the idea of writing a drama. Not many miles from his home, on the road to Esteville, there stood an old tavern of notorious ill-repute, which was called "L'Auberge des Adrets." "There is where I shall place the scene of my drama," thought the young author. "In the first place, I could find no better title, and again, the house is isolated, with a sinister look, causing the blood to run cold when gazed upon at night. One could there commit a murder without fear of the gendarmes." And he decided that somebody should be murdered in the *Auberge des Adrets*. He called the victim Germueil; and as M. Sardou *pere* lived near Toulon, and as the whole country was terrorized by convicts escaped from the galleys, he chose for the hero of his play an escaped convict, whom he named Robert Macaire. The Cannet and its environs are literally peopled with persons bearing the name of Bertrand. The accomplice of Macaire was at once christened Bertrand. (Adapters have called him Jacques Strop.) Was the piece good or bad? I cannot say. Nevertheless, the author handed it over to his brother, Francois Sardou, who was going to Paris on some business, of no importance here, and he left the melodrama with the treasurer of the Ambigu, went to his hotel, and awaited an answer. No answer came, and M. Francois Sardou returned home. It was only after many years that news reached Cannet to the effect that Frederick Lemaitre was playing with great success a piece of which the principal characters were named Macaire, Bertrand and Germeiul. Certainly the drama presented at Paris was not exactly the one M. Sardou *pere* sent to the manager of the Ambigu, but it is nevertheless true that more than all others his name deserved to figure on the already long list of the authors of "L'Auberge des Adrets."........The most successful farcical-comedy produced in Paris since the famous "Memoires de Mimi Bamboche" by Theodore Barriere, is undoubtedly "Cabinet Piperlin," now running at the Athenee-Comique. On Friday last M. Montrouge, manager of the Athenee, MM. Bataille and Feugere, the authors of "Histoires de Femmes," the capital vaudeville which precedes "Cabinet Piperlin," banquetted the Athenee Company and numerous friends to celebrate the 200th performance of their play. During the evening M. Grevin proposed a toast "to the 300th performance of 'Cabinet Piperlin.'" A good adaptation of that very funny play would crowd any New York theatre for the whole season. In alluding above to the "Memoires de Mimi Bamboche," a thought of a happy past flutters through my brain. The piece was written for Schneider before she became the Queen of Opera-bouffe—when she was young and pretty. When she seceded from the Palais Royal to "tackle" Meilhac's masterpiece of burlesque, "La Belle Helene," the role of Mimi was given to poor Blanche D'Antigny (may angels hover around her!), the unfortunate original of Zola's "Nana."...... I am positively assured that Mlle. Sophie Croizette, the accomplished leading-lady of the Comedie Francaise, will shortly marry M. Stern, the millionaire banker, and retire to private life. Paris will lose one of the favorites hardest to replace.....Somebody is reported to have said: "The literary furniture of Emile Zola consists of a small altar placed in front of a large mirror, and he every morning kneels before his image."......An echo from Vichy: "Waiter, bring me another bottle of wine; this one has been baptized a little too much." "Beg your pardon, sir, but we cannot have any other kind at a watering-place."......Certainly Paris is a great city. Amusements of all kinds are plentiful and cheap, but I neverthless long for home. No man knows the intense love he nourishes for his own country until he has enough of foreign lands. A man while at home may find fault with it; but should he by compulsion or even otherwise turn away and depart from what excited his displeasure or reprebation, why, "distance lends enchantment to the scene," endearing recollections crowd upon him, the cherished image of his native country looms before him—then "he wants to go home." I am here interrupted by a loud noise and female voices quarreling on the stairs outside my door. The noise increases. Please excuse me a moment while I investigate. (*Two minutes later.*) I have investigated. They were hurrying upstairs—my landlady in a furious rage and her pretty daughter Marguerite seeming the picture of injured innocence. I don't know what it was all about; but as the old lady slammed the door of the room above I heard her yell: "Look at me, you little wretch, look at me! At your age I didn't even know if I had a sex."........The greatest of modern dramatic critics is writing a play to be called "Dramatic Critics." We must expect a rare treat. So says the *Gil Blas*......Frank Rogers, the author of Gus Williams' "Our German Senator," is in Paris hunting a specialty play to adapt for the Richmond Sisters of song-and-dance fame.......Raoul Hannequin is said to be the coming great French tragedian. He is compared to Talma........ Henry Meilhac and Paul Hisson are at work upon a comedy for the Theatre des Arts, the title to be "Houston Street, or Les Francais en Amerique." The same authors will also shortly produce an adaptation from Mark Twain's "Innocents Abroad."....Miss Alice Chandos, the young American actress, is now the Duchesse d'Armenouville, her husband having lately claimed the title of Duc d'Armenouville, which his great grandfather dropped when the family became American citizens. The title dates back to the Crusades.

MEPHISTO.

"I PERSUME you understand my business," said the census-taker to the acrobat: "I merely wish to know your occupation." "Oh, yes! I tumble," replied the acrobat.—*Boston Journal of Commerce.*

THEATRICAL RECORD.

Movements, Business and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal-laws, all letters, etc., in transit between the United States and Canadas *must be prepaid*; otherwise they are not forwarded.

LADIES' LIST.

Armond, Arsena
Allen, Lottie
Arreola, Adrienne (burlesque "biz")
Benton, Mrs. K. A.
Bateman, Alice
Barretto, Mrs. Ray (late of Cincinnati)
Burton, Lottie
Beebe, Kate A.
Bowers, Mrs.
Bernard, Fannie
Collins, Mrs. William (late of Philadelphia)
Cushing, Bella
Cottrell, Miss A. (p. o. mark, Liverpool, Eng.)
Cope, Annetta
Crabtree, Charlotte
Clifton, Mrs. Louie
Clifden, Emma (of Stolen Kisses Co.)
Clifton, Ada
Dale, Gussie
Dee, Laura
Duncan, Pearl
Demonio, Mamie
Dillon, Mrs. Louise
Eunice, Eva (care, W. N. Eunice)
Edwards, Lou
Farini, Millie (of Coup's Circus)
Fisk, May
Francis, Fannie
Foley, Kate (of Fun on the Bristol Co.)
French, Florence
Granger, Annie
Glaser, Mrs. Minnie
Goward, Miss (of Shelbaker's Co.)
Gossi, Teresa (of Italian Opera Co.)
Hooper, Mrs. G. W. (of Stafford's Dram. Co.)
Hoey, Anna
Hunt, Annie
Irving, Gertrude 3c.
Idaletta & Wallace
Kent, Julia
Kerr, Kittie
Labelle, Mrs. Charles
Lee, Minnie
Linden, Jennie
Lee, Pauline
Lynn, Gertie
Livingston, Annie
Lee, Laura
Lienard, Ismerie
Leslie, Ida (vocalist)
Lavarnie, Carrie
Lorne, Aurora
Montague, Louise
Marshall, Cora (late of Troy, N. Y.)
Markham, Pauline
Morris, Mrs. Kate (of Tillotson's Co.)
Mannley, Louise
Merton, Jessie, change "biz")
Melrose, Ida
McClellan, Jennie 3c.
Moore, Flora
Moore, Elsie (of Galley Slave Co.)
Murilla, Ricca
May's Manager, Fannie
Pixley, Annie
Pierce, Mollie (of Stevens' Combination)
Pierce, Nellie
Pierce, Nellie
Quigley, Jennie
Rudolf, Mrs. (p. o. mark, Liverpool, Eng.)
Rogers, Mrs. O. E.
Roze, Lu-lu
Robeson, Erba
Selbini, Mrs. Jack
Sullivan, Mrs. Agnes A.
Stearns, L. Minnie
Seabert, Kittie
Turner, Della (vocalist)
Victoria, Mlle. (Irene McAllister)
Vaughan, Mabel (late of Newark)
Ward, Genevieve
Wambold, Madam Lotta
Wade, Lottie (of Lingard's Co.) (2)
Westbrooke, Lillian (of S. S. Russell's Co.)
Weston, Althea O. (Olive West)
Watson, Rose (of Wildman's Co.)
Wood (not Woods) Annie L.

GENTLEMENS' LIST.

Adams, "Yank"
Ainslie, John E.
Adams, George H.
Adams, James R. ("Pico")
Aubrey, Robert
Ashby, John W. (circus "biz")
Amann, Andy
"A. B." (2)
Armstrong, D. J. 11c.
Atkinson, A. (of Rice's Co.)
Ashbury, Louis
Asbury, Adam
Bigelow, Charles A.
Burt, Louis
Burgess, Neil
Beach, Capt. (man-fish)
Bree, Thomas W. (banjoeist)
Beach, R. (of B. W. P. & W.'s Minst.)
Burgess, John (cornetist)
Baker, Lew (comedian, etc.)
Burnett, Alf
Burgess, Cool
Byrnes, Frank
Butters, Fred (leader)
Brown, G. W.
Barbour, Thomas J.
Beach, W. G.
Booth, Edwin
Burleigh, William
Bell, J. (of Great London Circus)
Bryant & Saville (2)
Batcheler & Doris
Brennan, E. (agent, Burt's Co.)
Brown, E. B.
Brazzier, Rufus L.
Beusel, James B. (variety "biz")
Bartel, G. E. (late of Philadelphia)
Beedie & Prindle
Browne, R. S.
Blossom, Nat
Byron & Coffey
Barnum, P. T.
Blaisdell, William B.
Bree, Thomas W.
Bailey, J. (of Barnum, Bailey & Co.) (2)
Bush, Irvin
Barretto, Theodore
Banker, Ed.
Barry, John 9c.
Bane, Johnson C.
Booker, George A.
Blitz, F. R.
Cole, W. W. (2)
Churchman, J. F.
Cole, George S.
Crawford, Harry
Crawford, Robert S.
Calwell & Ritchie
Curtis, P. A.
Carey, T. (of Dup. & Ben. Minstrels)
Carol, Active (ventriloquist)
Chanfrau, Frank & Mrs.
Cobbe, J. (Genevieve Ward's manager)
Clifford, William
Carlisle, Add
Cole, G. (of Cole's Southern Circus)
Conroy, or Conway Brothers
Coup, W. C.
Crimmins, S. C.
Conway, W. (of Four Emeralds)
Casey, D. (of Cole's Circus)
Cohan, Jerry
Curry & Alma, Nelson
Campbell, G. F. (of Clipper Quartette)
Caine, George R.
Dalton) Frank (of Eviction Co.)
Devoy, John (vocalist)
DeJalma, Red 9c.
Darly, H. A.
Dixey, Harry
Decker, Frank D. F.
Devere, A. F.
Delmont, Dem
Dixon, Ormiston
DeFord, H. Clyne
Dineen, F. J. (of Cosgrove's Co.)
Donohue, J. (of Barnum & Co.'s Circus)
Dunne, Michael
Dibolo, — (fire-king)
Doyle, John
Dodge, Ben
Eldridge, Press
Elder, Matt (musician)
Emerson, William H.
Eunice, William
Egbert, T. F.
Frohman, Gustave
Fleury, Fernando
Filber, L. (of Adams' Hump. Dump. Co.)
Forepaugh, Adam
Foote, Commodore
Franklin, W. E.
Flynn, J. (of Keating & Flynn)
Faustine, M.
Freeth, J. W.
Fursman, George W.
Faranta, Signor
Fenton, Walter
Flatt, William
Fielding, John
Gilfort, Robert
Green, Ellwood
Gilson, George
Granger, Bud
Girard, F.
Gay, F. L.
Gilroy, R. (of Healy's Minstrels)
Garnella, Dick (of Barry & Fay's Co.)
Gorman, Bud (equestrian)
Gildersleeve, J. R.
Gibson, F. (of Crawford & Gibson)
Gooding, E. D.
Gerson, Edmund
Gibson, A. (of Gibson & Davis)
Grau, J. (of Grau's Co.) 9c.
Grahill, T.
Garnella, R. (of Barry & Fay's Co.)
Gorman, William
Hilliard, — (manager Pacific Circus)
Howorth, John
Herst, C. B.
Hall, Harry J.
Hughes, Andie
Hickman, Robert
Hunter, Walter H.
Hastings, M. J.
Hunt, Professor Oscar
Hodgdon, Samuel K.
Hamilton, Jack
Herne & Roscoe
Hughes, J. (of Barnum & Co.'s Circus)
Hicks, C. B.
Huson & Flynn
Hollis, Orrin (of Coup's Circus)
Heywood, J. (of Heywood's Mastodons)
Hague, Sam (manager)
Hildredth, Frank (manager)
Henry, Hi
Hanlon-Lees, George
Howard, Charles (old man "biz")
Hagar, W. D. (manager)
Hallen, Fred (of Hallen & Hart)
Hennessey, Frank
Harold, Donald
Irving, George H.
Irving, Frank
Jennings, Frank H.
Jordan, G. (of Planter's Wife Co.)
Joyce, J. (Joe Murphy's agent)
Johnson, C. H.
Jones, Arnold
Jasper, Thomas
Jackson, Jim
Kimball, Bert
Kayr, William
Kaine, George
Knight, George S.
Kenney, M. (of Black Diamond Co.)
Knight, George S.
Kurtz, O. H.
Kelly, W. W. (of English Opera Co.)
Kane, H. M. (trapezeist)
Leonza, M.
Lewis, Thomas (of Pell & Lewis)
Lamont, Henry
Leonso, Mons. (late of Miller's Theatre)
Lytell, William H.
Lilley, C. (of Rentz's Minstrels)
Leopold, Ed. (gymnast)
Lahaie, Albert
LaCardo, Signor
Lynch, E. (care, Leonzo Brothers)
Lilliputian Opera Co., Manager
LeClair, Shed
Levantine & Earle
Lorella, Charles (of Little's Combin.)
Lockhart, Professor
Leonzo, Vic
Leavitt, M. B.
Little, C.
Levoy, Ace
Leavitt, Abe
Luan, C. J.
Lane, P. C.
Lee, W. (of Baker & Lee)
Lindsey, Ed.
LaMont, J. W.
Lavake, Will
Leopold, Harry
Lyons, H. P. 8c.
Murdock, Arthur N.
Morrison, James (late of Bryant's Minst.)
Miller, A. D.
Mack, Thomas
Mackley, Arthur J.
Merrissey, John
Morgan, H. H.
Markham, H. M.
Mason, Edwin
Mortimer, E. L.
Moorce, Lawrence
McCrady, Mr.
Montee, A. E. (of Coup's Circus)
McVeigh, John
Mayo, Frank
Mansfield, E. M. (3) 6c.
Marks, J. Harry
Mullen, J. H. (of Grayson's Co.)
McKay, Donald (Indian chief)
McGlone & Lacy
Moncanye, Julian
Morosco, Dick
Montague, F. D.
Mason & Titus
McGee, John
Murphy, J. (of Murphy & Mack)
Monroe, Frank
Magee, John
Maxwells, The (of the Howard Athenæum)
Mack, Hugh (of Hyde & Behman's Co.)
McCarthy, Chas. (Chinese "biz")
Mason, Charles A.
Melville, Charles
Monroe, W. (late of Washburn's Show)
Mul len, J. (of Mullen & Mills)
Maginley, Benjamin
Marshall, A. (of Barnum & Co.'s Circus)
Morse, Jule T.
Manager Climax Comedy Co.
Madigan, W. T.
Mottley, John J.
Morrison, Lewis 9c.
Miller, Joaquin 9c.
Morrissey, Louis 9c.
Nugent, J. E.
Nichols, J. W.
Newhall, C. H. (manager)
Norman, Capt. Fred ("Little Western")
Nix, J. W. (leader)
Nugent, — (manager, N. Y. Dramatic Co.)
Nobles, Milton
Norris, W. F.
Nyegaard, Charles
Ogden, J. E.
O'Grady, H.
O'Hara, Thos. (of Smith's Dog Circus)
Pullman, J.
"Panorama"
Pell & Lewis
Pane, Frank
Powers, Daniel
Pell, C. C.
Powers, C. (of Hyde & Behman's Co.)
Peachee, M. (of Coup's Circus)
Peek, W. K.
Patrick, J. C.
Quigley, John (with Albion Brothers)
Queen, Burt
Reynolds, John (of Miller's Theatre)
Ritchey, J. C.
Robert, W. (of Barnum & Co.'s Circus)
Richmond, Charles L.
Russell, William J.
Ross, John (musician)
Rignold, William
Reynolds, Gus (p. o. mark, Liverpool, Eng.)
Ronaldo, William
Reese, Charles & Jennie
Reynolds, George
Somers, Jack (tromboneist)
Sexton, M. C. (leader)
Stetson, Harry
Simons, J. (of Simons Comedy Co.)
St. Elmo, Switzer (2)
Smith, Happy Jack
Stone, W. (of U. B. Stevens' Co.)
Smith & Strouce
"Shiloah" — (astrologer)
Seavey, Lafayette W.
Stevens & Pritchard
Swonsbourne, Charles
Swain, Samuel C.
Suydam, Eugene L.
Sheridan, — (of Marlow & Sheridan)
Spencer, Charles M.
Steen, Prof. (of Robinson's Circus)
Seaman, Charles O.
Sullivan, John L.
Scully, James B.
Shortis, P. C.
Scribner, Sam A.
Stanley, George (o. England)
"Stage-Manager" (2)
Sullivan, Smith, Sheehan & Talbot)
Steel, Col. & Miss (o Peck's Combin.)
Schofield, J. C.
Sadler, Thomas
Shelby, J. M.
St. Clair, W. T.
Sheppard, John & Maggie
Scribner & Phillips
Sells Brothers
Singleton, C. J.
Sinclair, E. V.
Sullivan, Mark
Surridge, J. H.
Sullivan, Neil
Stevens, W. H.
Spence & Sartella
Seamon, Charles V.
Thomas, Arthur G. 8c.
Thorston, J. H.
The Four Luminaries
Truemons, George
Turner, George
Turner, G. W.
Tenbrook, James H.
Tissott, Jules
The Virginia Trio
Thomas, Allen
Tyler, George H.
Turner, Lew (circus "biz")
Till, John
Tullock, L. J.
Turner, W. E. (of Zoo Theatre)
Vokes Family, The
Vanola, William
Varney, Edwin
Verrisimo, Mr.
VanNatter, Frank
Vanleer, Harry
Woodward, J. R.
Wade, N. B.
Ward, J. C.
Worth, W. H. 9c.
Walls, R. W.
Westervelt, Henry
Watts, S. J.
Warren, Harry
Warner, Elmer
Wheeler, John
West, Charles B.
Wright, Fred E.
Wentworth, Frank P.
Wilson, Burt W.
Wallace, J. R.
Wallace, Prof. (of Hague's Minstrels)
Wood, Harry
Wilson, Bob (late of Enoch's Theatre)
Winter, Banks
Warren, Charles R.
Wild Harry
Welling, Albert
Wylie, James
Waldron & Kaine
Williams, Gus

For letters received on Tuesday see another page.

ANSWERS TO CORRESPONDENTS.

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL TUESDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

A. T. E., New Haven.—We have repeatedly explained why it is impossible to say with accuracy whether or not there are sixteen theatres in this country that will seat upwards of 2,000 people. The seating capacities of theatres are constantly undergoing change with change of management or ownership—if not in the East, then in the West; and if not in the North, then in the South. There are, besides, many kinds of seating capacities, and foremost among these is the guide-book seating capacity. The seating capacity that comes out of the box-office of a theatre is apt to differ from that ascertained by measuring all theatres by the same rule as to space where there are not chairs or separate seats. If you wish to take some guide-book as an authority, you can probably find many more than sixteen theatres in this country having at least an alleged seating capacity of more than 2,000. We do not believe that there are so many as sixteen; but we do not propose to undertake the task of proving that there are not.

U. S. S. POWHATAN, Boston.—1. Bernard, who was of the San Francisco Minstrels for so many years, is not dead. He can be seen almost any night in George F. Slosson's billiard-room, this city. 2. Wambold is in delicate health, Birch has the gout, and Backus has the grouts, but no one of the three has died. 3. Your friend is wrong. Bernard was one of the managers of the San Francisco Minstrels when, under the lead of Birch, Wambold and Backus, they settled down in this city, about seventeen years ago. He had been with Birch, Wambold and Backus in San Francisco, having been a member of their troupe when it was called Birch, Wambold, Backus & Abecco's Minstrels, which was the firm name of the party when they left San Francisco in 1864. Bernard was one of the pioneers of minstrelsy in California, having gone there in 1849. He may not have been one of the original troupe of San Francisco Minstrels; but, even if he was, that troupe was not the Birch, Wambold & Backus party.

A. A. F., Cleveland.—It is impossible to decide that you win the bet, and it is quite certain that as yet your antagonist has not lost it. The doubt as to whether "The Two Noble Kinsmen" is not an old thing touched up here and there would prevent your winning in virtue of that play, even were it positive that Shakespeare's collaboration amounted to anything more than permitting the use of his name as one of two joint authors. There are a number of reasons, the bulk of which we shall not here give, why we shall not decide either party winner. Nevertheless, we are strongly of the opinion that you are catching at a straw. It is not likely that, when you bet, you contemplated work done jointly by Shakespeare and his grandmother or his mother-in-law. You doubtless meant the writings of Shakespeare alone.

A. G., Washington.—1. We doubt that Maggie Mitchell has played Parthenia in "Ingomar" within the past five years; and we are by no means certain that she has ever played it, although in her time she has played many parts, from pantomime to heavy tragedy. Had you stated a supposed time or a supposed place—and in an out-of-the-way place or in a great emergency she is liable to play Lady Macbeth, Bianca or the French Spy to-day—it would have aided us in coming to a conclusion. As it is, we know of but one person who can answer the question definitely and authoritatively. It is Maggie Mitchell.

MINSTREL, Newark.—1. Good aged-darky impersonators get about forty dollars a week for short engagements. 2. Twenty-five years of age is not too old to enter into the minstrel profession, if by that you mean first-part work. It would, however, be greatly to your advantage to begin earlier. 3. End men get at least the promise of all sorts of salaries. Those who are promised the least get the most, as a rule. Any end-man who is nowadays promised much more than sixty dollars a week for any length of time is pretty apt to have to walk home. 4. For that position the experience of a professional teacher would be of much service to you.

E. W., St. Louis.—1. You have not stated her line of business. The name being perfectly familiar to you, you have no difficulty in connecting it with the individual, and therefore assume that we, who handle thirty or forty thousand names a week, but few of which can impress themselves upon our memory, will recognise its owner at once. 2. If she died here, the proper party to apply to for a certificate of her death is the Board of Health. It costs about seventy-five cents to officially ascertain whether a person has died in this city or not. The charge is for what is termed "making the search."

AUBURNIAN.—We cannot decide any bet as to the right of a manager to remove persons from his theatre. That is a purely legal question, which would be decided one way in one place and might be decided in another way elsewhere. All we can say is that no manager has a legal right to sell reserved seats when he has not got them. The managers of some theatres in this city are continually doing it, however.

ELKS.—Someone whose note has been mislaid has asked us to name the original members of the New York Lodge of Elks. Mons. LaThorne, who has gone to some trouble to aid us in the matter, informs us that his search has elicited the following names, but that he thinks there were one or two others: Charles Vivian, William Sheppard, W. L. Bowron, George W. Thompson, George F. Macdonald, Harry Stanwood, Ernest Neyer, Richard Stierly and H. Bosworth.

JOHN WILLIAM BERKLEY is inquired after by his father, John T. Berkley, whose address is corner of Third and H streets, Washington, D. C., and who has not heard from him since May last. He was then in the minstrel business. If he is the J. W. Berkley of variety note, we think he has been of late managing the Atlantic Garden Theatre, Terre Haute, Ind.

A. M.—1. We cannot answer the question, for the reason that there are thousands of buildings that, not built expressly for theatres, are undeniably such when they are used as such. 2. There has never been any accurate list of burned theatres. Lists have been published, and so have professedly official statistics, but they are only approximately correct.

C. SCHNEIDER, No. 156 Front street, Hartford, Ct., wishes to hear from Joseph Schneider. Whether he goes by that name or not, he is supposed to be in the variety-theatre business, and his presence at home in Hartford, Ct., is desired, as when his brother wrote us, which was on Dec. 5, his father was at death's door.

MRS. CHARLES GRIFFIN of No. 228 East Forty-fourth street, this city, wishes tidings of her sister, who professionally was known as Millie Grace, and who, when Mrs. Griffin last heard of her, was engaged at Woodward's Garden, San Francisco, where she was married, five or six years ago.

G. W., Mapleton.—1. Our advice is that you abstain from going upon the stage, not so much because you are thirty-one years of age as because there are many hundred more applicants for positions than there are positions. 2. We cannot undertake to endorse the responsibility of managements.

R. G. D., Northampton.—Variety troupes do not have such. They make the olio performers play the bulk of the roles in the pieces with which they close the entertainment. If they employ a professional actor, it is to do the the heavy or leading business, and none but a person of experience could get the position.

W. S. W., Syracuse.—1. There have been several parties exhibiting trained dogs with circuses. 2. Address Harry Parker of Parker's dog-circus in care of THE CLIPPER Post-office. There is nothing better in that line than his performance. 3. There seems to us to be nothing better for your purpose than such an exhibition.

J. W. S., Jersey City Heights.—1. Adelaide Neilson is dead. 2. She died in Paris, France. 3. She was an actress only—not a singer. 4. The singer to whom you refer is Christine Nilsson. 5. She sang in this country, and she is sitting yet, but in Europe. 6. See answers in regular column devoted to correspondents.

C. A., Syracuse.—1. Keep out of a dramatic school, and save your money. Begin at the beginning, or do not begin at all. 2. Such a card would cost $1.60 for one insertion. 3. Nothing could serve your purpose better. It might not succeed, however, because there are so many persons having the same desire as yourself.

C. S., Peru.—1. No answers by mail. 2. The Orrin Brothers have two circuses—one in Cuba, and the other in Mexico. 3. You can address him or them in care of THE CLIPPER Post-office or in care of their circus in Cuba.

MARY ANN L. JURENVILLE, whose address is 236 Twelfth street, Detroit, Mich., wishes to learn tidings of her son, J. Clark Wells, who, when she last heard from him, was traveling South with stereopticon views. The lady is informed that we do not answer by mail.

H. H. H., Michigan City.—1. It depends altogether upon their nature. 2. That is a privilege we accord to correspondents only, and we do not desire a correspondent in your city. 3. See answers on another page.

CONSTANT READER.—It is a matter of individual taste whether the late Charles Fechter was the best Hamlet on the stage or not during his time. Every actor of note has admirers who will not concede that anyone else can play certain parts so well as he.

MRS. F. L., West Jefferson.—1. No answers by mail. 2. Bessie Oton on several occasions essayed to play leading dramatic roles in the West or Southwest. We are not advised as to her career here, where she has never played—at least, not under that name.

J. F., Chicago.—Frank N. Smith the ballad-singer died in Ottawa, Ill., Nov. 27, 1871. He was killed by being run over by the steam-cars of the Chicago, Burlington and Quincy Railroad. He fell between the cars.

J. W. H., Morgantown.—You will have to watch our amusement pages for such matters as whereabouts of performers and their routes ahead.

C. Y., Pekin.—We do not furnish addresses. Write him a letter in care of THE CLIPPER Post-office. We shall advertise it gratuitously, and he may send for it.

P. D., San Francisco.—J. H. Haverly will not have a stock company at the California Theatre, your city. He will play combinations.

READER.—We do not know whom you mean by the original Buffalo Bill. There have probably been a dozen or more Buffalo Bills. If you mean the first Buffalo Bill who became an actor, he is living yet.

E. H. E., Cincinnati.—1. No answers by mail. 2. No one of that name is manager of a theatre in this city. 3. You might address a letter to J. H. Haverly inquiring if he is in his employ.

C. H. M., St. Louis.—If the bet were stated, we might be able to decide it without giving the age of the actress, which we must decline to do for several reasons that should be obvious.

PIPPO, Savannah.—Miss Adelaide Randall is not the wife of Mark Smith. About two years ago she was married to a gentleman who was in the profession, but not before the public.

Z. P. C., Marysville.—1. We would prefer not to assume the responsibility of making a recommendation. 2. You had better advertise for what you want, describing the kind of troupe.

H. C. G.—State your bet. It cannot be necessary, in order to decide it, to give any dimensions whatever, much less those of the various theatres called for.

ANXIOUS CINCINNATI READER, Cincinnati.—Milton Rainford ought to be in Chicago, Ill. That is his residence when he is not acting, and we believe that he has not been acting for some time past.

H. C. E., Buffalo.—See our foreign show news for a letter from Spain, which treats of the whereabouts of the Rogers Family.

PYTHIAS, Washington.—Address him through THE CLIPPER Post-office.

W. P. S.—The Eva French who is at the Union-square Theatre is a sister of the girls professionally known as the French Twin Sisters.

J. J. L., Philadelphia.—We publish no paper dated Nov. 16 last, and we have never published that you were dead.

K. F., St. Paul.—Robert Filkins is still under engagement to J. H. Haverly.

L. C. M.—It is our rule not to give the ages of professionals, more especially those of prodigies and full-grown women.

M. McA., Menomonee.—1. There is no such book. 2. We do not furnish anything but THE CLIPPER and THE CLIPPER ALMANAC.

G. E. R., Buffalo.—Address Ed. James, whose card see in our business columns, for plays and their prices.

H. L., Rutland.—Annie Louise Cary was with the Strakosch Concert Company in this country in 1872-3.

E. F. S., San Francisco.—It was about nine years ago that the prima-donna Agatha States returned to this country from Australia.

L. M., Washington.—See answer to "A. G., Washington."

ONLY TO SEE THEE AGAIN. SONG AND CHORUS.

WRITTEN AND COMPOSED FOR THE NEW YORK CLIPPER.

Words by ANNIE M. CURTIS. Music by JOHN T. RUTLEDGE.

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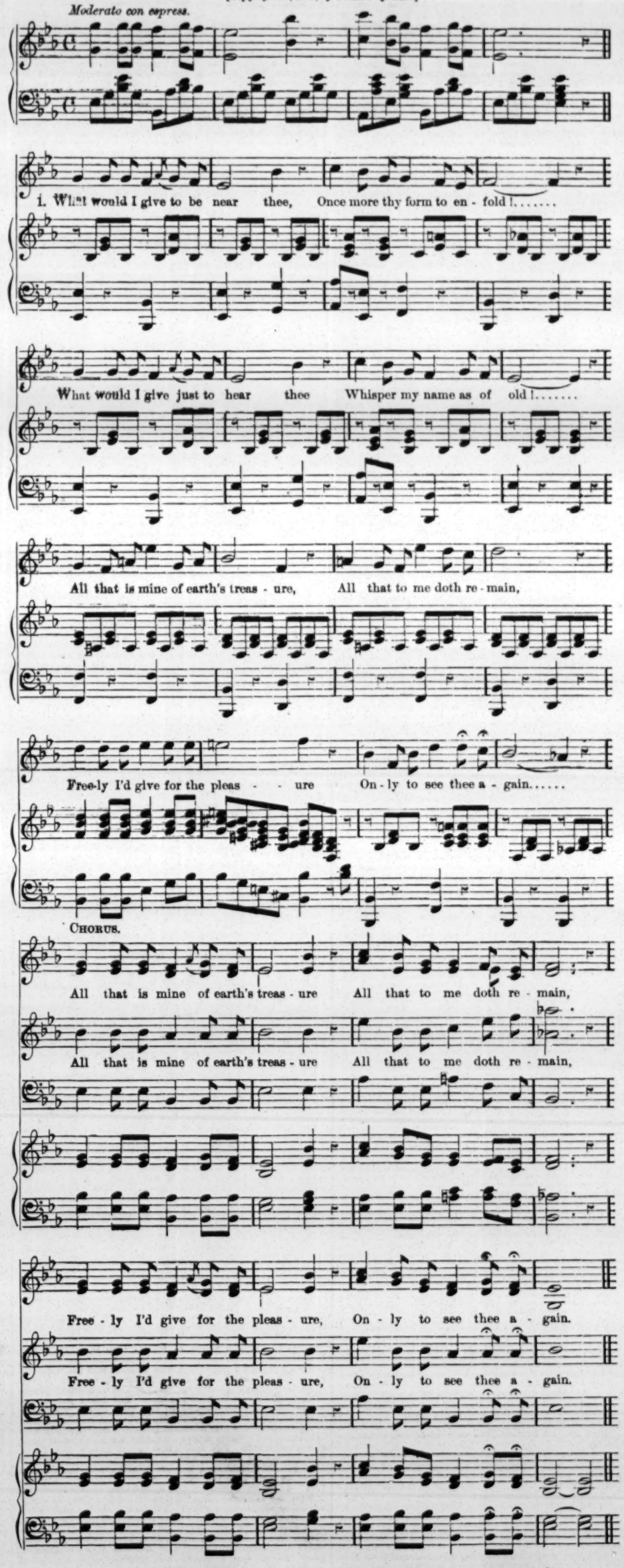
1. What would I give to be near thee, Once more thy form to en - fold!.....
What would I give just to hear thee Whisper my name as of old!.....
All that is mine of earth's treas - ure, All that to me doth re - main,
Free-ly I'd give for the pleas - - ure On - ly to see thee a - gain.....
CHORUS.
All that is mine of earth's treas - ure All that to me doth re - main,
All that is mine of earth's treas - ure All that to me doth re - main,
Free - ly I'd give for the pleas - ure, On - ly to see thee a - gain.
Free - ly I'd give for the pleas - ure, On - ly to see thee a - gain.

2. Long time it is since I missed you,
Down where the daisies were white;
Long time it is since I kissed you,
Under the moon's silver light.
Now where the sweet bloom is paling
Sadly the low winds complain,
Still is my prayer unavailing
Only to see thee again.
CHORUS.—All that is mine, etc.

3. Sometimes in dreams we are treading
Paths by us trod oft before;
Fond eyes their glory are shedding,
Sweet words my last hopes restore.
Then do I cease to remember
Joys that misfortune has slain;
Ah, that sad waking from slumber,
Never to see thee again!
CHORUS.—All that is mine, etc.

INTRODUCTORY.

TUESDAY, Dec. 13, '81.

The absorbing topics of conversation in theatrical circles during the past week were the Guiteau spectacle at Washington, D. C., the terrible calamity at Vienna, Austria, and the fight in Union square, this city, between George Clarke and Frank Gayler of the recently-deceased "Connie Soogah" Combination. The first-named, the Guiteau exhibition at the capital of the nation, held its own, the dramatis personæ never permitting the interest to flag in the slightest degree; but, on the contrary, infusing an intensity of feeling and emotion into the leading parts that failed not to elicit thunders of applause and laughter that was contagious not only in the temple where the extravaganza is being performed, but also among the thousands who were compelled to remain outside, owing to the crowded condition of the auditorium, where, at an early hour of each performance, not even "standing-room only" was procurable. Notwithstanding the mental strain on the star of the troupe, he has so far kept his end up with remarkable force and emotional power. "The Inspired Assassin" promises to run to big business up to the holidays. The burning of the Opera-house at Vienna, with the lamentable loss of life, is one of those calamities which periodically occur. Since the destruction of the Brooklyn Theatre, some years ago, which brought sorrow and mourning into thousands of families, we have had nothing to equal it until this Vienna conflagration occurred, sending hundreds of lives into eternity. The iron curtain, expressly made to separate the stage from the other parts of the house, was not put into use at all, but remained out of sight while the fire was raging upon the stage and making rapid progress towards the auditorium, already partly filled with nearly two thousand persons. At the first alarm, as we have been informed by cable, a panic seized the stage-hands, and but little effort was made to stop the ravages of the flames; and fire and smoke and the inevitable crush soon did their fatal work. Although thousands of miles separate us from the scene of this great calamity, its effects will be felt everywhere, and theatrical interests will suffer for a time; for, although every precaution is taken to guard against fires in theatres in this country, with every appliance at hand to combat the spread of the flames should a fire break out, nevertheless there will be a certain dread, and the timid will absent themselves until time obliterates remembrance of the Vienna holocaust, and "the dead past is left to bury its dead," as De Witt Talmage would say. But here permit us to remark that if ever there was a time which demanded the utmost care and caution among the managers and employes of our many places of public amusement, now is that time. The burning of a theatre here just at this juncture, following the catastrophe at Vienna, would totally imperil the success of the drama for some time to come, and bankrupt many a manager now in the full flush of hope and prosperity. Therefore, let everyone connected with our theatres keep a sharp lookout day and night; let the least spark be stamped out at once, and the slightest indication of fire be traced to its origin and extinguished before it has had time to gain headway. If there is a smell of smoke in the house, go for it immediately, for where there is smoke there must be fire, little or much. Let everyone make it his own business to find it out, and not wait to ascertain whose duty it is to put out fires. At such a time it is everybody's duty, and managers should insist that every employe in the house shall do his duty. Beware! Take care! The third important event to claim public attention was the gladiatorial display in Union square, on the afternoon preceding the evening when death and devastation took possession of the Austrian capital. The parties to this Union square impromptu fistic dual-ogue were two professional gentlemen known as George Clarke and Frank Gayler, the latter the son of his own father, and all of the late "Connie Soogah" combination. They met, 'twas in a crowd; and one thought the other would shun him, but he didn't. There had been no previous training for the combat; in fact, none was needed, for such men are *always* in training, and are always in good form for anything that may turn up. From what we can learn, Gayler opened the seance by lunging out with his cane, and catching George a rattler on his *os hindus*, so to speak. Then George posed in his characteristically-artistic manner, and reciprocated the courtesy by landing a flush-hit on the dial of the gentleman of the first part, forcing him to exclaim: "He hit me on the nose," just as Joe Emmet exclaimed when he and his agent Rogers had their little difficulty on this hallowed spot one beautiful afternoon a few years ago. This delivery staggered Gayler, while George fell back from the force of his own blow. In a moment the Gayler nose was seen tinged with the crimson fluid, and *first blood was claimed and allowed for Clarkey!* Recovering from his surprise, Frank made a rally, but George was leery, and met his onslaught with fierce determination and scientific defense, and then countered on his opponent's nasal observatory, increasing the flow of human gore; but the son of his father was not to be denied, and so, getting the proper poise for a swinging hit, he let go his stick on the same sore spot, getting away beautifully from a viciously-threatened return. Betrayed, but not dismayed, Clarkey gathered himself together and let go right-and-left, quick as wink, on the already disorganized nasal organ of his bleeding adversary, who, nothing daunted, bored in with his inimitable right, and administered pepper of the pure Cayenne breed. [Three minutes had now elapsed, and the dispute was evenly contested and the fistic display so artistic that the spectators fairly howled with delight. The early indications of an attempt on the part of poolsellers to break up the fight were now realized. A cry of "Police! Police!" was heard, and the principals and their friends retreated in good order.] REMARKS.—Neither man was dangerously hurt, although the belligerents gave and received several sharp and decisive and well-meant sockdolagers and Paixhans. Both men made a good impression on the assemblage by their artistic entrances and exits, and if they continue to improve as they have done of late there is a brilliant future in store for them. Next day they were just as well and hearty as ever they were.

WHERE THEY MET.

Oh, they met in Union park,
Gayler he and Clarke,
And wasn't there a lark
At the fight in Union square?
Clarky hit him on the nose,
As you may all suppose,
And made quite lively those
Fight in Union square.
Gayler cracked away like mad,
Made "The Connie Soogah" sad,
But the people all were glad
At the fight in Union square.
Such a fight you never saw;
And the people cried for more,
Till they bathed in seas of gore,
At the fight in Union square.
The sight it was delicious,
Yet the crowd it grew capricious,
And the cops became officious
At the fight in Union square.
Now, all ye young men and factors,
Parley not with your detractors,
But do as did the actors
At the fight in Union square.

.....News has just reached us that Robert the Devil has been sold for forty thousand dollars! Pause, intelligent reader. This is not the opera of that name, but an equine-paradox, as it were, which is a horse of another color.....Talking horse reminds us of a little story. Once upon a time "Our Jim" concluded to go a-riding on a horse, so he went to a circus where he was acquainted, and asked the clown, whom he had once treated to pernicious beer, to loan him a well-bred animal, quiet, and free from all tricks; he didn't care if it *was* a performing horse, so that he ambled gently, and did in a gentlemanly manner all that was required of him. So the obliging clown he went to the stable, and brought forth a steed, mild and tractable, and without a fault. Jim he got on board the horse, and started off like a colored man who has made a hit in the "Pokomoke." The animal he was a high-stepper, and he just went along elegant; and Jimmy, dressed in his store clothes, with a boiled shirt on, and a stand-up collar a-bracing up his head, was just delighted, for everybody along Broadway was admiring his noble bearing as a rider, and the girls put up their eye-glasses at him, and smiled upon him like he was another son of Belmont the banker. Occasionally the young man on a horse would raise his hat as some fair divinity threw him two or three kisses, the circus horse all this time performing wonderfully well, and eliciting words of praise from his youthful rider. It was a very pretty display, indeed: Jim and the horse, or the horse and Jim. Just about this time the beautiful bay began to amble towards a pool of muddy water, at a spot near to a new theatre in course of erection. Jim pulled on the windward rein to keep him off shore, but the horse no more minded it than nothin'. But he kept a-amblin' and a-amblin', and a-curvettin', if you understand equine literature, and a-gettin' closer and closer to the polluted pool. Then James he took a pull at the leeward line, but he might as well have left his rigging at home, for all the good it did him. Bime-by, before Jim could catch the drift of his stallion, that horse had sheered off so as to bring his st'n sheets in a line with the pool of Siloam, to speak facet'ously; and just as he stood upon those happy banks of Ganges, what do you imagine he did? Sat right down in the muddy ditch, with all hands aboard! You never saw such a blux, as Jim put it; he was mud from keel to truck, and the horse was just as playful as a kitten, pawing the mixture like it was a

pool of oats, and sending more and more over the person of the disgusted boy. The bystanders dug out the horse and his rider, and Jim promised a boy five cents to return the playful animal to the stable, while he went to a hand-me-down store, to hire another suit of clothes!..... Thinking of that sad eruption which has broken out between Anna Dickinson and Fanny Davenport, we are more and more reminded of the truth of the venerable maxim that when "Sweet meets Sweet, then comes the tug of war." It seems but yesterday, so to speak, that these two charming creatures were embracing each other in a truly and sisterly fashion—and now—well, now it would require a good deal of gall to insist that there is anything sisterly about their relationship. We have prepared a little rhyme, which may be regarded as touching the subject pertinently:

THE DOUBLE D'S.

How sad to see this brace of D.'s,
Who used to so embrace they'd smother,
Now entered in a go-as-you-please,
Resolved the each to crush the other!
Miss Anna's very anna-mated—
So say her friends, at least, although
Miss Fanny laughs when this is stated,
And says the *mate* she'd like to know!
And all this bitterness of feeling,
Between these two American girls,
Because the "American Girl" proved merely
A throwing of swine before the pearls!*

*We are not quite sure that this is what we want to say. Indeed, we are not quite sure whether or not we have got anything to say—but the Jim boy assures us that nobody will discover the difference.

.....The managers of "The Greatest Show on Earth" have advertised to give twenty thousand dollars to the handsomest woman on earth, she to travel with the show next season, and eclipse, as far as may be possible, the other handsomest woman—the Montague—who was Forepaugh's right bower during the season just closed. This offer of twenty thousand dollars ought to bring out some of those London professional beauties we have read so much about. "The Greatest" likewise offers ten thousand dollars for the handsomest man, physically and otherwisically considered. It may be proper to remark that, in order to give others a chance, "Our Jim" is barred out of the competition. This is one of the penalties for being a little too-too, as the æsthetes would say....."What do you think of the new play 'Odette?'" asked one Parisian critic of another. Said the latter in reply: "A counterfeit piece that passed."..... We have swallowed Manager Abbey's "Mother in-law" without making a wry face over it. The only trouble about the matter is that the success attending this performance may induce other mothers-in-law to presume upon our good nature, and make themselves more obnoxious than ever. We shall see anon.....Mr. and Mrs. Florence threaten to quit the stage. Other reports pronounce it a lie. If true, where will she go? Answer—"To Florence!".....Guiteau's next professional performance will be on your rope line circuit..... American playwrights had better write their new plays in Paris or London, and then sell them to our managers at a high tariff. Before passing current here they should have a foreign stamp on them.

CITY SUMMARY.

"MOTHER-IN-LAW," G. R. Sims' farcical comedy, received its first representation in this city Dec. 8, at the Park Theatre, by the company under the joint management of H. E. Abbey and Brooks & Dickson. The cast was the same as when the piece was originally produced in this country, at Washington, Nov. 21. Whatever there is of plot to the comedy had previously been given in our columns. Rather than being indicative of any inordinate degree of affection for the average mother in-law, the crowded state of the theatre on the evening of the 8th may be attributed to a desire on the part of numerous actual and prospective sons and daughters in law to see how well, judged from their own personal and practical experience, the author held this oftener anathematized than praised member of nearly every family-circle up to nature. They evidently expected to derive much amusement from the picture and its surroundings, and in this respect they were not disappointed, for the laughter elicited by the succession of ludicrous situations, more than by anything very funny in the at times dull dialogue, was almost continuous and genuinely hearty. Insofar, therefore, as its mirth-provoking qualities are concerned, the farce-comedy accomplished the purpose for which it was doubtless hastily written—to fill a gap in this class of the light literature of the stage, from which little that is brilliant is expected and much that is absurd, but not necessarily witless or unentertaining, if not looked for, does not excite surprise. The piece was in the hands of capable gentlemen and ladies, and was mounted in the handsome manner for which this playhouse is noted. The drawing-room in which the first act passed presented a perfect picture of tasteful decoration, while the third and last scene, showing the lobby of the Frivolity Theatre, with glimpses through the occasionally-opened box-doors of the interior of the same, was strikingly beautiful, and the elegant costumes worn by the ladies of the company excited the favorable attention of the feminine portion of a fashionable audience.

ROBERT E. STEVENS, who had been in town a few days, left Dec. 8 to rejoin Lawrence Barrett's Combination.

A MATINEE BENEFIT in aid of the Hospital for Women and Medical College was given in the Park Theatre, Thursday, Dec. 8. The announced programme included the first act of "Patience," by the company of the Standard Theatre; a reading of "The May Queen," by Miss Fanny Addison; a cornet-solo by Auna Theresa Berger; the curse scene from "Leah," by Miss Bessie Byrne and Mr. Leffingwell; the third act of "The Shake-charmer," by the company of the Bijou Opera-house; a recitation of "Sheridan's Ride," by Charles R. Thorne Jr.; "Les Rameaux," sung by W. T. Carleton; and a portion of Tony Pastor's company in the sketch of "Our Professor." The attendance was liberal.

THE POE MEMORIAL FUND BENEFIT.—This last of the series of benefits for this fund was given in the afternoon of Dec. 8, in the Union-square Theatre, the receipts being about $1,100. Among the attractions were the Bijou Opera-house Company in the third act of "The Snake-charmer;" a cornet solo by Anna Theresa Berger; a scene from "Richard III," by John McCullough and his company; Agnes Ethel, George Clarke and others in the third act of "Frou-Frou;" Joseph Jefferson in "Lend Me Five Shillings," and a recitation by W. J. Florence.

"THE GLADIATOR" was the attraction the past week, save at the Saturday matinee, when John McCullough played Claude Melnotte in "The Lady of Lyons," at Haverly's Fifth-avenue Theatre, the attendance averaging good.

LESTER WALLACK closed his engagement in the Grand Opera-house Dec. 10, "Rosedale" having drawn largely during its second week.

A LARGE AUDIENCE was assembled at Harry Miner's Bowery Theatre, Dec. 12, when the new appearances included the Sheerans—James and Lydia—in their sketch, "England, Ireland, Germany," and the Four Eccentrics—Perry, Magrew, Curdy and Hughes—in their grotesque songs, dances and burlesque sparring; Jeppe and Fannie Delano in vocal duets and society sketches; Karoly and Augusta Ordey in juggling and balancing; the Four-in-hand—Sullivan, Smith, Sheehan and Talber—in their specialty called "Cinders," introducing songs-and-dances the Villion Troupe—Mlle. Elise, Sig. Mendoza and W. Villion—in bicycle-riding and feats, Fanny Davenport in ballads, and J. H. Hazleton as Robert Macaire in "Jacques Strop in France," which concluded the programme.

A WELL ARRANGED PROGRAMME was given Dec. 12 at Parker's American Theatre, embracing, as new items: Williams and Sully's Ethiopian songs-and-dances, the Ramirez Family's musical act, Add Weaver and NeHie Parker's sketch "A Policeman's Trouble with a Bootblack," Dick Morosco and Kitty Gardner's Teutonic comicalities, Reynolds and Arnold's song-and-dances, and the concluding drama entitled "The Molly Maguires, or the Black Diamond of Hazleton," which introduced Jerry and Helen Cohan in the leading characters.

"MOTHER-IN-LAW" is doing a good business at the Park Theatre. Despite the rain Monday evening there was a full house downstairs and a fair attendance in the upper part.

THE ORDINARILY attractive qualities of "The Major" did not prove strong enough to successfully combat the personal discomforts inseparable from the chilling December rainstorm of Monday evening, Dec. 12, as was attested by the rows upon rows of vacant seats to be seen at the Theatre Comique that night. This unusual state of things did not exercise a depressing effect upon the spirits of the performers, however, who labored with as much earnestness and as successfully as ever to please those who made up a much-mused audience.

THE MEAGRENESS of the attendance at Niblo's Garden on Monday evening, Dec. 12, was in striking contrast to the large business which had been done there nightly since "The World" and all its scenic glories formed the attraction. This was by no means an indication that the piece has lost its drawing power in the metropolis, however, but may reasonably be attributed to the very disagreeable weather, which served to keep playgoers home that night. Up to the present the receipts have nightly been very satisfactory, and at times the crush has been great. On Thursday evening, 15, the four hundredth representation of the play in America will be commemorated by the presentation of a souvenir plaque to every purchaser of a reserved seat, and the last performance here will be given 17. On Monday evening, 19, the Hanlon-Lees will shift their quarters to Niblo's, as a preliminary to presenting "Le Voyage en Suisse" during the holiday season.

"THE BONDMAN," announced as having been written for John McCullough by the Hon. Lewis Wingfield of England, had its first representation on any stage at the Fifth-avenue Theatre on the night of Dec. 12. The night was inclement and discouraging, and the attendance was extremely light save in the parquet, where for a first-night it should have been nearly twice as great. There is nothing impressive in the play, but it might have commended itself more strongly had there been a larger and warmer house to start it on its experimental way. So far as the star's part was concerned, it was not much of an experiment, however. McCullough was substantially Virginius without going crazy. The part might indeed have been written for him at a time when the author had seen him only in Virginius. In spots the play is not unlike the "Jack Cade" so familiar to American theatre-goers, but in its general plan it is different from the piece that might have made the fortune of Gus Addams, who was to have been the first to play it, and who failed in it when at last he was brought to the sticking-point of playing it; that did not make the fortune of David Ingersoll, who, as substitute for Addams, was the first to play it; and that contributed to both the fame and the fortune of Edwin Forrest, who stumbled upon it owing to the good luck that favored him at times and to the whiskey that upset poor Addams at almost all times. "The Bondman" of Lewis Wingfield is a play of more romance and of less fire than either the original "Aylmere," as written nominally for Addams, or "Jack Cade," as the old piece was called when touched up by Judge Conrad years afterwards for Forrest. We append the cast and a synopsis of "The Bondman:"

Jack Cade (under assumed name of Dr. Pazienza), John McCullough); Kenneth, Edmund Collier; Earl of Suffolk, Frank Lane; Henry, Prior of St. John's, John A. Lane; Basil Cade, H. A. Langdon; Oswald, Frank Little; Owen, Wm. Bower; Egbert, H. S. Harris; A. Bishop, J. H. Shewell; Captain of the Sussex Rebels, C. H. Kidder; Captain of the Essex Rebels, H. T. Chanfrau; Officer of the King's Guard, George Griffith; Mildred, Miss Kate Forsyth; Mistress Gwyllin, Mrs. Augusta Foster.

Prior to the opening of the piece, there has come to a village in Kent, Eng., an Italian doctor, accompanied by an only daughter. Both sympathize with the common people, whom the outrages of the feudal system have brought to the verge of despair, and from among the poor of Kent the doctor chooses as his only male friend a cripple named Cade. This man is the last known survivor of a family that was once prosperous, but had been slain thirty four years before at the order of the cruel and despotic Lord of the Manor, the Earl of Suffolk. The cripple was spared because it was assumed that he was harmless by reason of his physical infirmity. A boy five years old escaped, but it is not known that he is alive at the rising of the curtain, which goes up as a marriage festival is in progress, the villagers crowning the doctor's daughter as May Queen and at the same time celebrating her union with a young villager, one Kenneth. Upon this festive scene intrudes the favorite of Queen Margaret, the Earl already spoken of. He attempts to dance with the doctor's daughter, and this familiarity her father resents. To punish him for his temerity the Earl carries off the girl to his castle, sneeringly and insultingly remarking as he goes that her father can call at the castle on the morrow and bring her back to the village. This incident closes the act. At the beginning of the second act the doctor calls for his daughter, whom the Earl, in punishment of her scornful manner towards him, refuses to give up; and as a result of the altercation that ensues between the two men the Earl orders the doctor to be hanged as a promulgator of seditious doctrines. At this juncture the Earl's nurse recognizes in the condemned man the child who escaped the massacre of thirty-four years before. There is also present a subservient follower of the Earl in the person of his own brother. He is a priest, and enjoys the priory of St. John's. For some reason of his own that at the time is unathomable to the audience, he resolves to take the Doctor under his special care. The second act ends in the Doctor's forbidding his daughter Mildred to plead for his life. The curtain descends on his utterance: "The vampire that has fattened upon English flesh demands another victim!" The third act opens with the Doctor a prisoner in the Prior's chapel. He is preparing for death, when the Prior enters and makes known the cause of his unnatural interest in the condemned man. He has criminal knowledge of a plot against the King's life, and has schemes for his own advancement. He wishes to acquire lands and a title, and he fancies that the Doctor can aid him, since he thinks he recognizes in him Lord Mortimer, cousin to the Duke of York, who is the patron of the Prior. He proposes to convict his own brother of an intent to kill the King, and the evidence of the Earl's guilt he shows the Doctor in a packet of letters. If the Doctor will aid him, the Prior will secure the Doctor's escape. The condemned man sees in the situation a chance for the emancipation of the poor people whose cause he has at heart. All he has to do to better their condition is to make known to the King the plot against his life. He consents to the Prior's proposition, and the latter goes to get the key that will unlock the way to freedom. Unfortunately for the Doctor, the Earl of Suffolk is suspicious of his brother, although not aware that the latter hates and is plotting against him. The project for the Doctor's escape is unwittingly spoiled by the Earl. Now utterly hopeless, the Doctor lays upon his daughter the sacred charge of subtracting from the Prior's box the packet of papers that will secure to the people their liberties through proving to the King that the Earl has been conspiring against his life. It happens that the daughter is relieved of this task by the Doctor, for he takes the papers himself when the opportunity for him to escape presents itself from an unexpected quarter. The scheme for the Doctor's release has been devised by the old nurse and Kenneth, who climbs a rope and saws through a two inch iron bar as quickly as if he was going through a roll of butter with the blade of a jack knife, and thus opens to the Doctor the way to escape through the window of the chapel and down by the rope, while the nurse enters the room upon the heels of the Earl and his brother, and locks the door inside and throws the key out of the window, thus preventing the giving of an alarm. When the Earl and the Prior learn that the Doctor has escaped, bearing with him the knowledge of the ambitious plottings of the house of Suffolk, their consternation is sufficient to cause the curtain to run down on the third act. The Prior goes in pursuit of the doctor, of course, and at the beginning of the fourth act he finds him at Blackheath, in command of a party of rebels clamorous for reforms at the hands of the King. Cunningly endeavoring to coax from the doctor the proofs of the Suffolk complicity in the scheme to assassinate the monarch, the Prior is outwitted by the leader of the rebels; for he makes the Prior chaplain of the impromptu army, and forces him to gaze upon the storming of London Bridge. It is carried by assault in presence of the audience, and thus the rebels become masters of the great city. Their leader now names his terms to the King, and in demanding a charter for the people he supports the claim by producing proofs of the treachery of the Suffolks, and particularly of that one, the Earl, with whom history has linked the name of Queen Margaret in scandal. After this, London being secure by in the power of the insurgents, the Doctor and his forces pursue the Earl to his palace in the Savoy, where the Doctor's daughter is still held a prisoner. Seeing it is useless to resist, the Earl surrenders, and is challenged to single and mortal combat by the Doctor, who, before the fight begins, reveals himself to the Earl as Cade the bondman—as the child who had escaped massacre many years before, and as the man who is now animated by the hope of vengeance. The fight goes on until Suffolk becomes powerless, and Cade is upon the point of deluging the stage with his blood when the useful Kenneth gets back from London with a message from the King. This message concedes the charter asked for, but exacts in return that the two traitors of the house of Suffolk shall be given up, to be dealt with in true kingly fashion. The twain are at once turned over to the royal guards, and the final curtain falls as the emancipation of the bondmen is proclaimed by Cade amid the exultant shouts of his followers and the flight of the audience.

Next to the star's share of the performance, the impersonations that commended themselves most were John A. Lane's Prior, which was especially excellent with respect to the movements and actions peculiar to some ecclesiastics, and was good in most other respects. There were conspicuous faults in the impersonation, but these served to cause the merits to stand out all the more prominently. The elder Cade was well typified by Harry A. Langdon, and Edmund Collier made the most possible out of the role of Kenneth, who in the second act figures in the disguise of an old woman. The parts of Mildred and the nurse, assigned to Miss Kate Forsyth and Mrs. Augusta Foster, were quite satisfactorily treated by those ladies. The play was over at eleven o'clock. It is not long, but the waits between the acts were. There are seven scenes, two being in the fourth act—the camp at Blackheath, and London Bridge by night. The other five scenes are the village festival of the first act, the castle of the Earl of Suffolk in the second, the chapel of the castle in the third, and the Earl's palace in the Savoy in the fifth. The mounting was fair, without any special attempt at making a feature of it. Altogether, the initial production conveyed the impression that all parties to it were unwilling to assume any decided risks with regard to the new play. While it may prove a fitting vehicle for McCullough to make a moderately pleasing appearance in now and then for the sake of change of bill, rather than a change on the stage, "The Bondman" is a play that, with McCullough in it, will and nothing to the strength of McCullough's heretofore scant repertory.

THE LAST WEEK of the Hanlon-Lees in the Casino (the prefix Metropolitan having been dropped) opened to moderate business. They are to commence a short season in Niblo's Garden Dec. 17, and then go on a tour of the country. Haverly's "Patience" Company, newly organized, are to open at the Casino 19, and play until Hague's European Minstrels make their metropolitan debut in January next.

MANAGER CHARLES POPE of St. Louis, Mo., was in town Dec. 11, and left for Philadelphia to witness Rossi's impersonations.

LITTLE CORINNE is still under the control of the S. P. C. C. All the testimony in the case and the arguments of counsel on both sides have been heard by Judge Donohue, who has reserved his decision, as he has also done in the case of Jennie Kimball for contempt of court.

INSPECTING THE THEATRES.—The Fire Commissioners, at their meeting Dec. 12, passed a resolution that an immediate inspection be made of all theatres and places of amusement where machinery and scenery are used in this city. The inspection is to be made by the chiefs of battalion in their respective districts, and they are instructed to give detailed reports in writing, with such recommendations as may be deemed necessary for the protection of life and property in all such places of amusement.

"THE DANICHEFFS" is to be produced in the Grand Opera-house Jan. 2, 1882, with all the scenery, appointments and effects which were used in its mounting at the Union-square Theatre. Annie Pixley opens there in "M'liss" Dec. 19, for two weeks.

ELISE, a daughter of Maurice De Freece, dramatic agent, died of consumption of the bowels Dec. 10, aged two years and four months.

THERE IS NOTHING NEW to be said about the Madison-square Theatre. "Esmeralda" continues to please and draw a liberal attendance. There was a falling-off, however, on Monday night.

TONY PASTOR'S FOURTEENTH-STREET THEATRE received its usual liberal share of patronage Dec. 12, when the features of a most attractive programme included Mattie Vickers and Charles S. Rogers in their clever specialty "Stage Struck;" James W. Bingham in an amusing and capital exposition of his skill as a ventriloquist; Lizzie Simms was the recipient of well-earned applause in her character-change dances; Wood, Beasley and the Weston Brothers performed effectively upon a variety of musical instruments; Emma Rogers and Harry McAvoy appeared to be highly appreciated in the sketch called "Courting in a Horn," and the concluding burlesque entitled "Go West on the Emigrant Train," which contained the material for insuring hearty laughter, and was further strengthened by the introduction in the car-scene of the Irma Quartet in songs, Jacques Kruger in his clever character creation of "The Stroke Oar of H'Oxford," Kelly and O'Brien in acrobatic and grotesque dances, Charles S. Rogers in imitations of actors, and May Irwin in Yankee songs. An entire change of bill will be made Dec. 19, when the comic operetta "Charity Begins at Home" will be produced, and Alfred Beavens, Bessie Grey, Helen Morrell, George Jerome, Charles Diamond, Paddy and Ella Murphy, Louis and Emma Alfredo, Allie Smith and Lizzie Derious, and the American Four—Pettingill, Gale, Daly and Hoey—will be added to the company.

AT THE NATIONAL THEATRE, the entertainment provided Dec. 12 afforded satisfaction to a large audience and introduced the Two Haleys in grotesque song-and-dances, King Sarbro on the slack-rope, Mlle. Sarbro in her act entitled "The Ladder of Life," Frank George in Irish specialties, Binney and Fraine in English and Irish character-changes, Ada Burnett in popular songs, and Joseph Proctor as Marteau in the concluding drama, "The Carpenter of Rouen."

MUSICAL NOTES.—"Aida" was given at the Academy of Music Dec. 7, with Campanini as Rhadames and Paolina Rossini as Aida. "Mefistofele" was the bill 9, and "William Tell" at the Saturday matinee. "Carmen" was on 12..... A successful concert was given at the Casino on Sunday evening, 11. M. Prevost, Mlle. Salviati, and Emma Juch were the soloists. The Rudolph Bial Orchestra furnished the instrumental music.....Sam Franko, the capable young violinist, gave a concert at Steinway Hall 7. Rachel Franko, soprano; Messrs. Rietzel and Sternberg, pianists; and Ernst Jonas, 'cellist, assisted.....The first of the Saalfield concerts came off at Steinway Hall 10. Minnie Hauk's singing was the principal attraction. Mme. Marie Groebl, soprano, and the New York Vocal Society were also in the bill..... Louis Staab, pianist, gave a musical matinee 10 in Chickering Hall, assisted by Mrs. Anna Bulkley-Hills, mezzo-soprano; Chr. Fritsch, tenor; and Chas. E. Pratt, accompanist..... Mrs. Florence Rice-Knox was heard at Steinway Hall 8. She had the assistance of Minnie Hauk, Messrs. Campanini, Del Puente, Corsini, Fritsch and Werner. Messrs. Rasori and Agramonte were the accompanists.....The Philharmonic Society held its second concert this season at the Academy of Music 10. The orchestra was under Theodore Thomas' direction, and the special features outside of the orchestral selections were Messrs. H. Brandt and R. Arnold's violin playing in a concerto by Bach and Sig. Galassi's singing in an aria from Wagner's "Flying Dutchman."

"PATIENCE" has about reached its limit of big business. The houses during the past week show a drop, and there was a most decided tumble on Monday with what has been a curiosity at this house, plenty of empty seats. It is now getting near its ninetieth performance, and the managers can hardly grumble at getting so much out of so little. We still believe, what we have before said, that it is the excellent comedy company and the admirable stage management that have given the piece its big success. It looks now as if it will not outdo "Billee Taylor," which the utterly cultured have pitched into so often as being beneath musical consideration. Yet it pleased; and as that seems to be the only idea in the Gilbert & Sullivan latest efforts, they should be entitled to but little more consideration when laid on the back shelf. "Claude Duval" is in rehearsal, and it will not be long in the new year before "Patience" will expire.

THE SAN FRANCISCO MINSTRELS are indulging in the æsthetic fever, or nearly so; hence "Patients, or Bunion Salve's Bride," a play upon the Gilbertian "Patience," with much of Sullivan in it, musically, which proved the attraction Monday evening last, and managed, by the gushingness of one Patients, an Orange County pure milk maid, with winning wheys, sweetly portrayed by the festive Backus, and by the flavor of mediæval æstheticism imparted to it by the tender and fat poet Original Bunion (corn) Salve, the æsthetic Birch, to make an "utterly jolly" go of it, if laughter is any gauge. The Madrigal Boys sing the original music very cleverly of the (as given here) hungry lovesick maidens, and the burlesque generally gives in abbreviated form an idea of the original; terminating, however, in the usual minstrel liveliness and putting poor Bunion Salve (i. e., a dummy) in a suspended position from the centre of the theatre as the termination of his sunflower fever and the play. All of the catching choruses of the original are sung and well done, with A. C. Moreland as Col. Cavalry Boots; Jas. Johnson, Major Purgatory; and H. W. Frillman, Duke de Livery-stable. F. M. Ricardo sweetly smiled and caroled as Lady Angel Licked Her, and Stanley Grey was ponderously utter as Lady Crazy Jane. A lean and slender poet, one Archy, gave Bob Slavin a chance to make the greatest effort of his life. The instruments used by the "preciously precious" maidens in their gentle art songs would make an antiquarian grow green, or blue. It is said they have been copied from specimens in Wm. Birch's Art Collection, rescued from the recent storage-house fire, and show pandean pipes or some other kind, washboards, lutes, horns and "liars" for the study of scholarly frequenters of this Temple of Backus—not forgetting Birch. There is only one objection to "Patients" as a minstrel piece—it hasn't jump enough in it. But as a parody on the original it is funny, and as that's the end and object, it should, to use the words of the bill, "haunt you in your dreams" until you take it in. The first-part included the revival of the ballad "Hark, the Drum," sung by L. Braham. Ricardo, Johnson and Powers, Bob Slavin, Edwin French and Harry Kennedy are still attractions with their specialties in the olio.

THE GRAND LODGE of the Benevolent and Protective Order of Elks held their annual meeting Dec. 11 in this city. An unusually large delegation was present, including representatives from the New York, Philadelphia, Boston, Baltimore, Pittsburg, St. Louis, Chicago and Cincinnati lodges. A large amount of business was transacted, including the election of the following officers for the ensuing year: Exalted grand-ruler, Thomas E. Garrett of St. Louis; esteemed leading grand-knight, Henry S. Sanderson of New York; esteemed loyal grand-knight, James E. Carmack of Pittsburg; esteemed lecturing grand-knight, William E. English of Indianapolis; grand secretary, Arthur C. Moreland of New York; grand treasurer, Charles T. White of New York; grand tiler, D. Foster Farrar of Boston; grand marshal, Hugo P. O'Neil of New York; trustees, Louis C. Waehner, John H. Girvin and John J. Tindale of New York, David B. Hilt of Philadelphia, and Simon Quinlin of Chicago. At the close of the business session, which lasted all day, an elegant banquet was served at Martinelli's, the Grand Lodge being invited thereto by New York Lodge, No. 1, officered as follows: Exalted-ruler, Welsh Edwards; esteemed leading-knight, Edward H. Warker; esteemed loyal-knight, John La Thorne; esteemed lecturing-knight, John E. Cannon; secretary, Robert S. Martin; treasurer, Joseph F. Waring; tiler, Chas. Darrow; inner-guard, L. C. L. Morris; chaplain, A. C. Moreland; trustees, Chas. T. White, Wm. L. Bowron and John Ryer.

HARRY MINER'S Eighth-avenue Theatre still floats on the top of the tide. The rainstorm which on Dec. 12 proved financially inimical to the interests of less democratic places of amusement was inoperative here. The lower part of the house was literally packed to the very doors, while the upper regions were filled with fun-lovers. A number of new people appeared, while some old favorites continued to contribute to the hilarity which prevailed for more than three hours and a half. The new faces were: Mason and Titus, who astonished the audience with their "Shadowgraphs;" Miss Fannie Knight in a collection of ballads; the O'Brien Brothers in "The Centennial Weary Traveler," productive of much laughter, and afterwards in acrobatic exercises and balancing; the "Nonpareil Colored Troubadours," whose excellent singing won for them repeated recalls; Ward and Lynch in Irishisms; Fanny Beane and Charles Gilday, who were at their best; Boyd and Sarsfield in their eccentric songs, dances and nonsensicalities; Dick Baker in comic songs and cartoon-drawing; and Mr. and Mrs. Joe Allen in their sketch "The Terpsichorean Mania." Of the retained artists, Joe and Annie Burgess amused the auditors with their musical sketch "The Little Widow;" Sellon and Burns sang Irish songs and danced in clogs, Barnard Sloman imitated birds and animals, and Maggie Bursell gave her pleasing skipping-rope songs-and-dances, the entertainment concluding with Fred J. Huber's sketch "The Senator from Louisiana." On Dec. 19 a number of new variety people will appear, and the special attraction will be J. W. Ransone in his four-act drama "Across the Atlantic." The Christmas-carol pantomime to be produced here is entitled "Chuck-a-Luck, or Harlequin Tiny Tim."

THAT FRITZ, as impersonated by J. K. Emmet, has a very strong hold upon the affections of the public was manifested by the liberal attendance at Haverly's Fourteenth-street Theatre on Monday night last.

THERE WAS QUITE A FALLING-OFF in the business at Daly's Theatre on Monday night last. "The Passing Regiment," although very entertaining, cannot, like the brook, "go on forever." It will, no doubt, do a remunerative business until Sardou's latest comedy, "Odette," is ready for production, it now being in rehearsal.

HERRMANN and his combination began a week's season in the Grand Opera-house Dec. 12, in the presence of a large audience, who seemed to highly enjoy the conjurer's deftly-performed tricks. The juggling feats of Awata Katnoshin and the grotesque dancing of the Lorellas were also received with much favor. An automaton figure which drew portraits of noted persons excited no little wonder. A change of bill is to be made Thursday, and at the Saturday matinee presents will be distributed to the children.

THE LAST WEEK of "The Mighty Dollar" in Booth's Theatre opened to a moderate attendance; but the audience was very enthusiastic. Notwithstanding that the Florences have within the past year or two produced several new plays which had been written for them, they have not found one which bade fair to eclipse the popularity of "The Mighty Dollar."

WILLIE EDOUIN'S SPARKS COMPANY are to commence a three weeks' season in an uptown theatre Jan. 16, 1882.

COL. T. ALLSTON BROWN returned Dec. 11 after an absence of two weeks, during which he visited Buffalo, Toledo, Chicago, St. Louis, Indianapolis, Cincinnati, Detroit, Cleveland, Pittsburg, Baltimore and Philadelphia, in the interest of the Hanlon-Lees.

CHAS. B. GRISTE is in town.

D'OYLY CARTE sails from England for this city Dec. 31.

MANAGER JOHN ELLSLER arrived Dec. 9.

"SAM'L OF POSEN" is to be reproduced in Haverly's Fourteenth-street Theatre in February next, and to be played six weeks.

DRAMATIC.

THE CLIPPER ALMANAC.—Those of our patrons who desire to advertise in the next edition of THE CLIPPER ALMANAC are requested to send in their copy so as to reach this office not later than Dec. 24, and as much earlier as possible. For rates, etc., see advertisement.

"BLIND MAN'S BUFF," an adaptation by Jos. W. Shannon from "Der Braistigam aus Holland," a German farcical comedy by Heinrich Blume, was played at the Chestnut-street Theatre, Philadelphia, Dec. 12, for the first time on any stage. The full cast was: Theophilus Huggins, George H. Griffiths; Dick Bullfinch, Walter Lennox; Nick Von Broom, J. W. Shannon; Jonah McMichael, Ernest Bartram; Bob, D. Van Deren; Dora Huggins, Lizzie Harold; Mrs. Huggins, Clara Cole; Olga, Charline Wiedman; Miss Criffs, Mrs. Charles Poole; Rosa, Ellen Vincent; Fanny, Mrs. Fessler; Amy, Miss Louderback; Edith, Miss Cassidy. The plot is very simple, and may be briefly sketched. Theophilus Huggins, a wealthy old Englishman, has betrothed his daughter Dora to Nick Von Broom, son of an intimate friend of his—an old Dutch herring-dealer, who resides in Holland. Ten thousand pounds are to be forfeited by either party who shall fail to carry out this matrimonial engagement. Dora, however, loves a young Englishman, Dick Bullfinch; but when her father insists upon her marrying Nick Von Broom, whom they have never seen, she dutifully writes to Dick that he must forget her. But that young fellow is not to be so easily put off. He buys up some overdue bills of Mrs. Huggins, and, disguised as a bailiff, introduces himself into the Huggins mansion. There he is recognized by Jonah McMichael, an old friend of Huggins', but he contrives to silence him for a time. Old Huggins discovering Bullfinch in earnest conversation with his wife, takes him for his prospective Dutch son-in-law, and receives him with open arms. At length the real Nick Von Broom arrives, and first of all has a private interview with Dora, in which he tells her that he is already married, and that he has come to pay the £10,000 forfeit. She is rejoiced at this news, and tells him that Bullfinch is known as Von Broom, and is believed by her father to be that person. The real Von Broom consents to keep up this deception, and assumes the name and personality of Bullfinch. Now the fun begins, and it continues to wax fast and furious till the end of the play, when everything is cleared up, Dora is bestowed upon Bullfinch, and there is "joy, rapture unforeseen." The play is an excellent one of its kind. Its only mission is to keep an audience in a constant state of laughter, and that it does to perfection. It was well received on the above date by a host of people, and made a success. Full justice was done to all its characters, special mention being due to Geo. H. Griffiths, Walter Lennox, J. W. Shannon, Ernest Bartram, Lizzie Harold, Clara Cole, Charline Wiedman, Mrs. Charles Poole and Ellen Vincent. It was beautifully put upon the stage, and is billed till further notice. When it ceases to draw, it will be followed by the first production on any stage of a new three-act comedy, "A Fool's Paradise," by a Philadelphia Judge. Its scene is laid in Washington, and it deals with political and social life in our National Capital. "Alexandra," not drawing, it was taken off after Dec. 10, having run only a week.

FOR the first time in Philadelphia, "The Colonel" was produced at the Lyceum Dec. 12. The house was crowded, and a triumph was achieved. The play was well put upon the stage, and was admirably acted. It will run all of this and next week, and be followed Dec. 26 by John S. Clarke, for two weeks, and as much longer as he can be made to draw. "Patience" did not draw very well last week.

JOE JEFFERSON began an engagement at the Arch-street Theatre, Philadelphia, Dec. 12, as Bob Acres in "The Rivals." His rendition of the part was heartily enjoyed by a large audience. Mrs. John Drew as Mrs. Malaprop divided the honors with him. "The Rivals" will be repeated 13 and 14, and "Rip Van Winkle" will be given at the remaining performances of the week. "The Twelve Jolly Bachelors" drew largely last week.

TONY DENIER'S "HUMPTY DUMPTY" is due in Lynchburg Va., Dec. 19, Staunton 20, Winchester 21, Hagerstown, Md., 22, Wilmington, Del., 23, Williamsburg 26, one week.

ABBEY'S "UNCLE TOM" Co. is due in Stroudsburg, Pa., Dec. 14, Bangor, N. J., 15, 16, Washington 17, Hackettstown 19, Newton 20, Bloomingdale 21, Hackensack 22.

A TELEGRAM from Dayton, O., says: "George H. Adams' 'Humpty Dumpty' played to a crowded house to-night (Dec. 12), notwithstanding a severe rain-storm."

ANTHONY & ELLIS' "UNCLE TOM" TROUPE opened in Leadville, Col., Dec. 11, for one week; thence to Salt Lake City 19, for a like period.

FRIEDRICH HAASE appeared at the Academy of Music, Philadelphia, Dec. 12 in "Der Lumpensammler von Paris" ("The Ragpicker of Paris"). There was a large audience and he scored a success. Dec. 13 he played in "Lorbeerbaum and Bettelstab" ("Laurel Tree and Beggar Staff"). He was well supported by the company of the Germania Theatre, New York, under the direction of Ad. Neuendorf.

LABOR was the audience that witnessed "The Legion of Honor," as played at the Walnut-street Theatre, Philadelphia, Dec. 12 by the combination which derives its name from that play. Forrest Robinson made the hit of the piece, which will be repeated till Dec. 19, when Buffalo Bill begins in "The Prairie Waif." "The Tourists" were moderately successful the past week.

ROCHELLE, a young tragedienne, who has been very favorably noticed by Western journals, will make a tour of America under the pilotage of J. E. Fulton, the Australian manager, who advertises for a company to support her and for a stage-manager and an advance business-manager. Mr. Fulton would also like to hear from first-class stars, combinations or any legitimate entertainment of not more than ten performers desiring to visit Australia and New Zealand between April and August of next year. They must furnish printing, etc., and he offers a six months' or a year's engagement on a certainty, with fares paid to Australia.

MARIE GEISTINGER, supported by the New York Thalia Theatre Company, commenced a series of six performances at the Germania Theatre, Philadelphia, Dec. 9, when she appeared in "Die Nachrin." The repertory for the other performances consists of "Drei Paar Schue," "Versprechen Hintern Heerd," "Die Tochter Halle," "Die Schœne Galathee," and "Die Fledermaus." Business to Dec. 13 immense.

WOOD'S, Philadelphia, employed "Faust and Marguerite" as a means of freeing the heart from sadness Dec. 12. It will be repeated every evening and Wednesday and Saturday afternoons of current week. Afternoon of above date, "Lost in London" was the play. It will fill up the off afternoons of current week. The past week's attendance was good.....By a portion of the company "Leah" was played in Lancaster, Pa., Dec. 12 to moderate business, and will be given in Columbia Dec. 13, Germantown 14, and Bridgeton, N. J., 16. The same people will play "The Lady of Lyons" in Germantown afternoon and night Dec. 17.

ROSSI began his second and last week at the Chestnut-street Opera-house, Philadelphia, Dec. 12, in "Hamlet," the house being well filled. The bills for the remainder of the Italian tragedian's performances will be "Louis XI" Dec. 13, "Othello" 14, "King Lear" 15, "Edmund Kean" 16, and "Hamlet" afternoon of 17, when he will make his last appearance in Philadelphia, as E. E. Rice's Opera-comique Company begins a engagement in "Patience" night of last-named date. While Rossi's business has been fair, it has been very different from what was anticipated, and it is said that Chizzola informed his company last week that all salaries would have to be reduced twenty per cent., whereupon there were weeping, wailing and gnashing of teeth.

E. S. SULLIVAN'S "Black Diamond" Combination is due in Sutton, Mass., Dec. 16, Blackstone 18, Saxonville 17.

WILLIAMS' THEATRE is to close a week's stay in Osage City, Kas., Dec. 17. The troupe includes Wilbur Williams, manager; Silas Robinson, stage-manager; A. B. Crary, W. N. Hammett, Thomas Richardson, W. Hastings, Charles Heyer, W. Shaw, Clay Lambert (leader of orchestra), Robert McGowan (leader of band), the Misses Jennie Bowen, Mattie Williams, Mollie Bennett and Mrs J. J. Wallace.

WILLIE EDOUIN'S SPARKS played in Auburn, N. Y., Dec. 12, Ilion 13; thence to Utica 14, Albany 15, 16, 17, Troy 19, Newburg 20, Paterson, N. J., 21, Trenton 22, Newark 23, 24.

A GOOD DRAMATIC or minstrel company is wanted for holiday week. See A. N. Hammond's card.

THE HODGE OPERA-HOUSE is the name of a new edifice recently erected in Lockport, N. Y., upon the site of the one destroyed by fire some time ago.

OLIVER DOUD BYRON and his company are due in Mattoon, Ill., Dec 19, Decatur 20, Bloomington 21, Peoria 22, Jacksonville 23, Springfield 24.

B. MCCAULEY played Uncle Dan'l in Toledo, O., Dec. 12, Ann Arbor, Mich., 13, and is billed in Ypsilanti 14, Detroit 15, 16, 17, London, Ont., 19, Hamilton 20, St. Catherines 21, Rochester, N. Y., 22, 23, 24.

J. HUNTLEY'S DRAMATIC COMPANY played in McComb City, Miss., Dec. 12, 13, 14; thence to Amitie, La., 15, 16, 17, Donaldsonville 19, for one week.

A FEW DRAMATIC PEOPLE and an advance-agent are wanted for Stetson & Whitelock's "East Lynne" Company. See H. R. Stetson's card.

CHARLOTTE THOMPSON was to have opened at the Pennavenue Theatre, Pittsburg, Pa., Dec. 12, for one week. Geo. H. Adams' "Humpty Dumpty" Company follows 19.

JOHN T. RAYMOND opened at McVicker's Theatre, Chicago, Ill., Dec. 12, in "Fresh." Lawrence Barrett closed a successful two weeks' engagement 10 The new play "Pendragon" ran during the past week to good houses. The full cast was: Arthur Pendragon, King of Britain, Lawrence Barrett; Sir Launcelot, Louis James; Sir Modred, Frederic Bock; Sir Bedivere, F. C. Mosley; Sir Pelleas, Otis Skinner; Sir Lucan, J. W. Thompson; Sir Gawain; Chas. Rolfe; Sir Lamiel, Chas. Plunkett; Sir Gaheris, Fred P. Barton; Sir Edyrn, Chas. Hawthorne; Sir Colgrevaunce, G. Davidson; Sir Agravaine, A. T. Riddle; Sir Lionel, L. Brown; Sir Tor, N. F. Lennon; Dagonet, B. G. Rogers; Guinever, Miss Marie Wainwright; Vivien, Miss Clara Flagg; Abbess of Almesbury, Miss Emma Stowe; Cicely, Miss Addie Plunkett.

FANNY HERRING was to have appeared Dec. 12 in "Little Buckshot" at the National Theatre, Chicago, Ill "Fanchon" was withdrawn 10, having attracted good houses during the week.

AT THE ROYAL OPERA-HOUSE, Toronto, Ont., Bartley Campbell's company in "Fairfax" opened Dec. 12, for one week. The "Furnished Rooms" Combination closed 10. Business poor. They played in Hamilton 12, Brantford 13, St. Thomas 14, going to London 15, Ypsilanti, Mich., 16, Ann Arbor 17, Lima, O., 19 Tiffin 20, Akron 21, Newark 22, Lancaster 23.

KIRALFY BROS.' "Michael Strogoff" Company opened at the Grand Opera-house, Toronto, Ont., for one week, Dec. 12. "The Planter's Wife" Combination closed 10. Business light. They opened in Montreal 12, for one week, and are due in Rutland, Vt., 19, Glens Falls, N. Y., 20, Saratoga 21, Albany 23, 24, 25.

IN NEW ORLEANS, LA., writes our correspondent, "Comley & Barton's Opera Company have had a lesson in experience by changing from the popular society theatre to a house where business decreased with each performance......Sol Smith Russell was to have closed Dec. 10, after playing to poor business......The following troupes are announced to open 11: Maurice Grau's French-opera Company, Den Thompson and a 'Hazel Kirke' company."

"TWELFTH NIGHT" was to have been played Dec. 12, 13, 14, 15, at Pence's Opera-house, Minneapolis, Minn.

AT HOOLEY'S THEATRE, Chicago, Ill., John S. Clarke drew good houses during the week ending Dec. 10. He opens in St. Louis 12

THE KENDALL COMBINATION opened in Falls City, Neb., Dec. 12, for one week. Thence to Topeka, Kas., 19, for a like period. Capt. J. B. Atwood left this company at Hiawatha, and will go to Florida at once for his health.

AT THE GRAND OPERA-HOUSE, St. Louis, "The World" drew crowded houses the past week and it promises to draw well for another week. Thos. W. Keene opens 19.

KATE GLASSFORD was to have appeared in "Frou Frou" Dec 12 at the Halsted-street Opera-house, Chicago, Ill.

BAKER AND FARRON were to have played in Austin, Texas, Dec. 12: going thence to Dallas 14, Little Rock, Ark., 16, 17, Cairo, Ill., 19, Evansville, Ind., 20, Terre Haute, 21, and Cincinnati Christmas week.

GUS WILLIAMS opened at the Opera-house, Pittsburg, Pa., Dec. 12, for one week, to be followed by Brooks & Dickson's "World" Combination 19.

HOEY & HARDIE'S COMBINATION played in Lincoln, Neb., Dec. 5, 6, to big houses. Route from there: Omaha 7, Council Bluffs, Ia., 8, Des Moines 9, 10, Cedar Rapids 12, Iowa City 13, Ottumwa 14, Keokuk 15, Hannibal, Mo., 17, Peoria, Ill., 18, Chicago 19, one week.

KATHARINE ROGERS played in Lincoln, Neb., Dec. 7, 8, 9, to fair houses. She went to Omaha 12, 13, Atchison, Kas., 14, 15, Topeka 16, 17, 18, Leavenworth 19, 20.

"THE JOURNALIST" was withdrawn at the Grand Opera-house, Chicago, Ill., Dec. 10. Attendance fair during the week.

G. H. ADAMS' "HUMPTY DUMPTY" played in Dayton, O., Dec. 12, Springfield 13; and is due in Columbus 14, Newark 15, Wheeling 16, 17, Pittsburg 19, one week.

THE HARRISONS IN "PHOTOS" are billed in Grand Rapids, Mich., Dec. 16, 17, East Saginaw 19, Bay City 20, Port Huron 21, Flint 22, Ann Arbor 23, Fort Wayne 25, Cincinnati 26, one week.

LILLIAN CLEVES opened in "A Farmer's Daughter" at the Academy of Music, Cleveland, O., Dec. 12. Collier's "Banker's Daughter" Combination closed an engagement of three nights 10.

JOSEPH MURPHY in "Kerry Gow" drew large audiences every night last week at the People's Theatre, St. Louis. Dec. 11 Minnie Palmer and company commenced a week's engagement. Hyde & Behman's Combination in "Muldoon's Blunders" is due 18.

AT THE OLYMPIC THEATRE, St. Louis, Mo., N. C. Goodwin and Eliza Weathersby opened Dec. 11 and are to be followed by Frank Mayo 18.

"THE FOOL'S ERRAND" has been played at Pope's Theatre, St. Louis, to small houses during the week. Our correspondent says: 'Steele Mackaye's Company did an immense business when here last month, and they came on a 'fool's errand' when they returned to play another week. They are due in Peoria, Ill., 12, 13, Bloomington 14, Milwaukee 15, 16, 17, Minneapolis 19, 20, 21, St. Paul, 22, 23, 24. They were followed here by John S. Clarke 12 and will be succeeded by the Boston Ideal Opera Company 19."

"THE PROFESSOR" will be played in the Euclid-avenue Opera-house, Cleveland, O., this week. McKee Rankin did a moderately good business last week with "'49." Route: Elmira 12, Binghamton 13 Ithaca 14, Scranton 15, Wilmington 16, Baltimore 19, for one week.

NICK ROBERTS' "HUMPTY DUMPTY" played in Easton, Pa., Dec. 12 Scranton 13, and is due in Wilkesbarre 14, Williamsport 15, Altoona 16, Johnstown 17, Chicago, Ill., 19, Cleveland, O., 26, one week each.

THE NEGOTIATIONS between M. A. Kennedy and Jennie Lee for an interior trip have failed, and it is likely that Miss Lee will remain in 'Frisco and play the boy's part in "The Lights o' London."

THE "ALVIN JOSLIN" COMEDY COMPANY played in San Jose, Cal., Dec. 5, Stockton 6, Visalia 7, Bakersfield 8, Los Angeles 9, 10, San Bernardino 12, going to Tucson, A. T., 14, Los Vegas 16, Sante Fe 17, Trinidad 19, Pueblo 20, Colorado Springs 21, Denver 22, 23, 24, Leadville 29, 30, 31.

OLIVER DOUD BYRON, with his combination in "Across the Continent," in Cincinnati repeated his accustomed success with this play. As he expresses it elsewhere in his card, every theatre they have played in out West has been uncomfortably crowded, and this with a play that has been running about twelve years. His time is all filled for this season.

THE AGNES WALLACE-VILLA COMPANY played in Connersville, Ind., Dec. 8, 9, Rushville 10, 12 Shelbyville 13, 14.

FRANK P. HAVEN, supported by the Ideal Comedy Company, were in Hoopeston, Ill., Dec. 8, 9, 10, and are due in Shelbyville, Ind., Dec. 14, 15, Lebanon 16, 17. Sara Evans and Tom Coleman joined 7.

J. H. LARKIN, comedian, is at the Commercial Hotel, Eureka Springs, Carroll County, Ark., says *The Eureka Springs Weekly Herald* of Dec. 4, in response to our inquiry for his whereabouts, adding: "He is confined to his bed dangerously ill of an affection of the throat. He is a perfect stranger in the city, knowing none, but a good many citizens have been to call on him. Should any of his friends see this, please write to him at the above address; it will tend much to cheer him."

MAGGIE MITCHELL and company were in Akron Dec. 12, Youngstown 13; going to Oil City, Pa., 14, Titusville 15, Bradford 16, 17, Jamestown, N. Y., 19.

JOSEPH MURPHY was to have opened at Leubrie's, Memphis, Tenn., Dec. 12, for three nights and matinee; thence to Jackson, Miss., 15, Vicksburg 16, 17, New Orleans, La., 18, for two weeks.

DEN THOMPSON in "Joshua Whitcomb" opened in Memphis, Tenn., Dec. 7 to a slim attendance. He closed after the matinee 10, going to New Orleans, La., 11, for one week.

THE ACADEMY OF MUSIC, Milwaukee, is occupied this week by the Edwin Clifford Dramatic Company, of which Miss Olive West is the leading attraction.

AT THE LELAND OPERA-HOUSE, Albany, N. Y., Haverly's "Strategists" Dec. 5, 6, 7 drew fairly. They played in Saratoga 12, Glens Falls 13, and may be looked for in Troy 14, 15, Hartford, Ct., 16, Bridgeport 17. Rose Eytinge filled out the week to light business with "Felicia." She played in Amsterdam 12, Utica 13, and is due in Syracuse 14, Rochester 15, 16, 17, Batavia 19.

GENEVIEVE WARD opened at Macauley's Theatre, Louisville, Ky., Dec. 12, for three nights, and Tom Keene will fill out the week. "Hazel Kirke" Company closed 10, after a week of flattering business. They open in New Orleans 11, for two weeks.

W. H. POWER'S DRAMATIC COMPANY played in "My Geraldine" Dec. 9 and "Matrimony" 10, at Wagner's Opera-house, Bradford, Pa., to fair houses. They were in Warren 12, Oil City 13, and are due in Akron, O., 14 (uncertain 15), Tiffin 16, Mansfield 17, Toledo 19, 20, Adrian, Mich., 21, Detroit 22, 23, 24, Bay City 26.

A LEADING-LADY who can sing is wanted for Simon J. Forhan's Dramatic Co. Address as per route: Carthage, Mo., Dec. 12 to 18. Oswego, Kas., 20 to 27.

DALTON & JOHNSTON'S Fifth-avenue Combination opened in Miamisburg, O., Dec. 12, for one week.

MISS JEFFREYS LEWIS appeared as Antonia in "Two Nights in Rome" at the Academy of Music, Reading, Pa., Dec. 8, to a moderate audience. She played in Providence, R. I., 12, 13, 14, and is due in Pawtucket 15, Fall River, Mass., 16, Newport, R. I., 17, Baltimore, Md., 19, for week.

SAM HEMPLE'S "Law in New York" Combination is to play in Reading, Pa., Dec. 17, Shenandoah 19, Bloomsburg 20, Ashland 21, Tamaqua 22, Pottstown 23, Lebanon 24, Columbia 26, Salem, N. J., 28, Melville 29, Bridgeton 30.

THE GRAND OPERA-HOUSE, Syracuse, N. Y., was filled to overflowing Dec. 8, the attraction being Neil Burgess as "Widow Bedott." He played in Rochester 12, Albion 13, and is billed in Brockport 14, Dunkirk 15, Erie 16, Youngstown, O., 17, Akron 19, Canton 20, Steubenville 21, Newark 22, Columbus 23, 24.

"TWELVE JOLLY BACHELORS" opened at the Academy of Music, Baltimore, Md., Dec. 12. Frank Mordaunt in "Old Shipmates" closed a week of tolerable business 10. He goes to Washington.

MITCHELL'S PLEASURE PARTY in "Our Goblins" opened at Ford's Opera-house, Baltimore, Md., Dec. 12. Gus Williams did a fair business the past week. He opens in Pittsburg 12.

LOTTA opened at Holliday-street Theatre, Baltimore, Md., Dec. 12. The advance sale of seats for her engagement was very large. Fanny Davenport played to large houses nightly during the week closing 10. She opens in Washington 12. On Friday night "Macbeth" was given, with J. W. Albaugh, manager of the theatre, in the title role and Miss Davenport as Lady Macbeth. The house was crowded.

FRANK MORDAUNT opened in "Old Shipmates" at Ford's Opera-house, Washington, D. C., Dec. 12 to a large audience. He is billed in Williamsburg, N. Y., 19, for one week. "The Colonel" will be produced during Christmas-week.

ROBINSON'S "HUMPTY DUMPTY" played in Chicopee Falls, Mass., Dec. 12, Westfield 13; going to Northampton 14, Greenfield 15.

HAVERLY'S "STRATEGISTS" are to be in Bridgeport, Ct., Dec. 15, Hartford 16, Waterbury 17, New Haven 19, 20.

THE VOKES FAMILY played in Chelsea, Mass., Dec. 12, Hartford, Ct., 13, 14; and are billed in New Haven 15, Newport, R. I., 16, New Bedford, Mass., 17.

MR. AND MRS. GEORGE S. KNIGHT, who were in Manchester, N. H., Dec. 12, Lawrence, Mass., 14, go to Haverhill 15, Salem 16, Chelsea 19.

"DEACON CRANKETT" was played in Worcester, Mass., Dec. 12, Salem 13, and is to be in Portsmouth, N. H., 14, Chelsea, Mass, 15, Lawrence 16, Newburyport 17, Springfield 19, New Britain, Ct., 20, Danbury 21, Meriden 22, South Norwalk 23, Stamford 24.

EDWIN BOOTH, at the Park Theatre, Boston, Mass., last week played to very large houses and was enthusiastically received.

THE KNIGHTS played "Baron Rudolph" at the Windsor Theatre, Boston, Mass., last week to good business, and closed their engagement Dec. 10. Jay Rial's "Uncle Tom" Company are playing this week. Calixa Lavalle, pianist, gave a sacred concert there Dec. 11 (Sunday), assisted by other local artists. Vernor's "Eviction" company opens 19.

AT THE BOSTON THEATRE "Michael Strogoff" opened its eleventh and last week but one Dec. 12. It will be withdrawn 24, and the Mapleson Opera Company will open 26.

THE VOKESES played a most successful farewell engagement last week at the Globe Theatre, Boston, Mass This week Rhea opens for six nights and one matinee only. [See telegraphic reports.] The Comley-Barton Company comes 19 with "Madame Favart," playing two weeks, and will be followed by Kiralfy's "Around the World in Eighty Days" Combination.

NEIL BURGESS' "WIDOW BEDOTT" Co. performed in Attica, N. Y., Dec. 9, Batavia 10, Rochester 12, Albion 13, and are due in Brockport 14, Dunkirk 15, Erie, Pa., 16, Youngstown, O., 17, Akron 19, Canton 20, Steubenville 21, Newark 22, Columbus 23, 24, Dayton 26.

THE "MY GERALDINE" COMBINATION played in Bradford, Pa., Dec. 9, 10, Oil City 12, Warren 13, and is due in Akron O., 14, Tiffin 15, Norwalk 16, Toledo 17, 19, Detroit, Mich., 20, 21, 22.

FRANK HENLEY, eccentric-comedian, was presented last week by a few of his Philadelphia friends with a very handsome cameo ring as a token of their appreciation of him as a gentleman and an actor.

MAX FEIGMAN of Philadelphia, formerly of Rice's Surprise Party, denies the statement that he is to marry Annie Wynn, also of Philadelphia, and one of the chorus with the Rice Party. Max is now a member of the Madison-square "Hazel Kirke" Company No. 4.

MANAGER CHAS. POPE of St. Louis was in Philadelphia last week.

GEO. W. WESSELLS has left the "Legion of Honor" Combination to go to California with J. H. Haverly to play Ivan Ogareff in 'Michael Strogoff." J. Barrows goes to play Richard Hunt, the American newspaper correspondent.

SMITH & MESTAYER'S "TOURISTS" will visit New Bedford, Mass., Dec 19, Salem 20, Lewiston, Me., 21, Bangor 22, Portland 23 and 24, Gaiety Theatre, Boston, 26, two weeks, Haverly's Fourteenth-street Theatre, New York, Jan. 9, two weeks.

GEO. R. BOALER, a talented and useful member of the stock company of the Eighth-street Theatre, Philadelphia, is convalescing from a severe indisposition which necessitated his taking a rest the past week.

MRS. NELSON KNEASS, now playing first old women at Wood's, Philadelphia, is the widow of Nelson Kneass, the old-time minstrel violinist, who was the author of many of the popular negro ballads of his day, of which one of the best-known is "Nelly Was a Lady."

THE FRANK FRAYNE COMBINATION in "Si Slocum" did an excellent business Dec. 7, 8 at the Park Theatre, Indianapolis, Ind. Route: Chicago 12, one week; Decatur, Ill., 19, Bloomington 20, Springfield 21, Jacksonville 22, Peoria 23, Davenport, Ia., 24. Rice's "Evangeline" Co. played 9, 10, and the Miner-Rooney Combination is billed 12, 13.

ADA GRAY in "East Lynne" was the attraction Dec. 6, 7 and matinee at the Grand Opera-house, Indianapolis, Ind. The patronage was only moderate, except at the day performance. Genevieve Ward opened 8 for the remainder of the week, the audience on the opening night being quite large. E E. Ellis has assumed the management of this company for Brooks & Dickson. Route: Louisville, Ky., 12, 13, 14, Nashville, Tenn., 15, 16, 17, Memphis 19, New Orleans 25, one week each.

HELEN VINCENT, daughter of L. J. Vincent, stage-manager of the Chestnut-street Theatre, Philadelphia, made her first appearance with the company of that house last week, and pleased all who saw her.

"CAMILLE" was played at Germantown, a suburb of Philadelphia, Dec. 7, by a portion of the stock company of Wood's, Philadelphia, who also played "Lost in London" at the same place afternoon and night of Dec. 10.

WM. F. WALLIS, a member of Kiralfy Brothers' "Michael Strogoff" Combination, was at his home in Philadelphia last week, suffering from an attack of pleurisy. He was sufficiently recovered, however, to leave that city Dec. 10 to join the company in Toronto, Can., Dec. 12.

ROSSI, the Italian tragedian, was dined at a Chestnut-street restaurant, Philadelphia, Dec. 8, by a heterogeneous organization of Bohemian dentists, journalists, lawyers, and others, known as the "Thursday Club."

PETER CURREN, business-manager of the Lyceum, Philadelphia, has been suffering from a severe attack of inflammatory rheumatism, but is now attending to his duties as usual.

ROBSON AND CRANE'S date at the Chestnut-street Opera-house, Philadelphia, has been changed to Dec. 26.

FOR A HOLIDAY BILL at Wood's, Philadelphia, "Carrots" will be put up again.

E. F. NAGLE has joined the stock company at Wood's, Philadelphia, for the remainder of the season.

THAT MAN'S INHUMANITY to man continues to make countless thousands mourn is proven by the fact that the attorney for Anna Dickinson in her suit against Fanny Davenport now contemplates indicting Manager Geo. K. Goodwin and his employes of the Walnut-street Theatre, Philadelphia, for a conspiracy to prevent a deputy-sheriff from performing his legal function of serving a writ on Fanny, by refusing to permit him to go behind the scenes for that purpose, and hustling him out after he had gained access to the stage from the front of the house, as reported in last week's CLIPPER.

BARTON HILL talks of starring abroad next season, supported by an American company.

JOHN STETSON bobbed up serenely at the Lyceum, Philadelphia, one night last week, saw Gorman's Church-choir Company in "Patience," and then booked that organization for four weeks at his Globe Theatre in Boston.

"'49" WILL be produced by Mr. and Mrs. McKee Rankin at the Arch-street Theatre, Philadelphia, for the first time in that city Dec. 26. During their engagement they will revive "The Danites."

"PRISCILLA THE CHERUB," a comedy-drama by E. A. Locke, written especially for Mr. and Mrs. Chas. Wilkinson, can be arranged for by addressing as per card. It is said an excellent company will support the Wilkinsons, and that their tour will be an extended one. The play and their printing are copyrighted.

THE KIRALFY BROS.' "Michael Strogoff" opened in Toronto, Ont., Dec. 12, for one week; thence to Buffalo, N. Y., 19, 20, 21, Rochester 22, Oswego 23, Auburn 24, Troy 26, 27, 28, Pittsfield, Mass., 29, Holyoke 30, Springfield 31.

MLLE. RHEA played in Hartford, Ct., Dec. 9, Worcester, Mass., 10, and opened in Boston at the Globe Theatre 12, for one week; thence to Manchester, N. H., 19, North Adams 20, Troy, N. Y., 21, Albany 22, 23, 24.

MAY ROBERTS and the Standard Comedy Company played in Plymouth, Pa., Dec. 10, White Haven 12, Mauch Chunk 13, 14; thence to Hazelton 15, Drifton 16, Ashland 17, McCarmel 19, 20.

ALDRICH & PARSLOE'S "My Partner" Company commenced a week's engagement in the Academy of Music, Buffalo, N. Y., Dec. 12. Edouin's Sparks Company played to good business 5, 6, 7 and matinee. Wilbur's Opera Company filled out the week with "The Mascot" to good attendance.

MR. AND MRS. CHANFRAU played in St. James Hall, Buffalo, N. Y., presenting "Kit" Dec. 8, 10, "Camille" 9, and in it Mrs. Chanfrau made her first appearance in five weeks, owing to the injury of her eye by an accident. "East Lynne" was given at the matinee 10 to first-rate business. They go to Rochester 12.

CLAIRE SCOTT, the English actress, under the management of Frank J. Pilling, has been meeting with the most complimentary notice from the press in her Southern tour. Several extracts are given in our business department, and they speak strongly of her merits. Miss Scott performs in Columbia, S. C., until Dec. 17, Goldsboro, N. C., until 21. Dates can be arranged.

DRAMATIC PERFORMERS and musicians are wanted for the Sterling Comedy Company. See card.

A FEW PEOPLE are wanted for Abbey's "Uncle Tom's Cabin" Company, including an Eva. See advertisement.

AT LYCEUM HALL, Troy, N. Y., Harry Mitchell, wife and little daughter, T. G. Rainey, Edwin Barry, George Lascelles, Emma Louis, Tennia Miller and some local support played "Uncle Tom's Cabin" the past week, and will play it and "Ticket-of-leave Man" this week—a cheap-price experiment, which is remunerative thus far.

SOL SMITH RUSSELL, who has recovered his health, played in Jackson, Miss., Dec. 12, Vicksburg 13, going to Canton 14, Memphis, Tenn., 15, 16, 17, Jackson 19, Nashville 20, 21, Owensboro, Ky., 22, Evansville, Ind., 23, St. Louis 25, Chicago Jan. 1, 1882 one week each.

CHAS. E. HAMILTON and company performed in Milton Pa., Dec. 12, 13; thence to Watsontown 14, 15, Louisburg 16 17. A walking-gentleman and a walking-lady are wanted for this troupe.

THE ALF. BURNETT COMBINATION in "Our Club," with J. J. Kelley in advance, are billed in Portsmouth, O., Dec. 14, Chillicothe 15, Circleville 16, Newark 17, Fostoria 21, Upper Sandusky 24. Business is reported as good.

JARRETT & RICE'S "Fun on the Bristol" played in Richmond, Va., Dec. 5, 6, 7, 8 to fair audiences. Our correspondent says: "The managers having offered a fireman's trumpet to the captain selling the largest number of tickets, the same was won by Captain Redwood of the Church Hill Company. The presentation took place at the final performance, Thursday evening, the honors being done by Captain D. A. Bohannon in a neat little speech." The company played in Cumberland, Md., 12, Wheeling, W. Va., 13; thence to Zanesville, O., 14, Columbus 15, Springfield 16, Xenia 17, Dayton 19, Richmond, Ind., 20, Milwaukee, Wis., 22, 23, 24.

WOOD'S WESTERN THEATRE COMPANY opened in Richmond, Mo., Dec. 12, for one week. Harry T. Loomis joined 5.

MILTON NOBLES and company are due in Columbus, O., Dec. 19, 20, Newark 21, Delaware 22, Springfield 23, Logansport, Ind., 24.

CHARLOTTE THOMPSON and company played in the Richmond (Va.) Theatre Dec. 9, 10. She is due in Newcastle, Pa., 19, Titusville 20, Franklin 21, Oil City 22, Surry 23, Hornellsville, N. Y., 24, Rochester 26, 27.

COL. ROBINSON'S "HUMPTY DUMPTY" COMPANY is doing a good business, according to their card elsewhere, and it has received some excellent managerial notices, an example of which is given. The troupe played in Westfield, Ct., Dec. 13 Northampton, Mass., 14, Greenfield 15, Turner's Falls 16, North Adams 17, Pittsfield, Mass., 18, Hudson, N. Y., 20, Kingston 21, Troy 22. Massachusetts papers speak of the entertainment as follows:

Col. Robinson's "Humpty Dumpty" attracted a good audience at the Opera-house last evening and kept them in a very smiling mood until eleven o'clock. There were some new features in the pantomime, including the shaving of three small boys, the serenade of Goody Two Shoes, and one or two little by-plays The Egyptian juggler was really remarkable balancing a whip on his face at the last end, and tossing and catching big lighted torches. The hat-spinning was very curious and skillful, making one of the most amusing features of the entertainment, and Prof. May's trained dogs really deserved much credit.—*Springfield (Mass.) Daily News*, Dec 10

Col. Robinson's "Humpty Dumpty" Troupe drew a crowded house last night, and was above the average in excellence of performance.—*Webster (Mass.) Eagle*, Dec. 9.

J. A. BROWN has closed his branch office in the Bowery, and will transact all business in the future from his main office, 64 East Fourteenth street. See card.

A POSITION as utility-man is wanted by Reliable, whose address is care of this office.

"ALL THE RAGE" was played in Sharon, Pa., Dec. 10, Mercer 12, Franklin 13; and is due in Bradford 14, 15, Salamanca, N. Y., 16, Oil City, Pa., 17, Meadville 19, Erie 20.

JOHN T. RAYMOND was favored with good houses at the Grand Opera-house, Cincinnati, last week. He was followed Dec. 12 by Haverly's Mastodon Minstrels.

"HEARTS OF OAK" drew large audiences last week to Heuck's Opera-house, Cincinnati. Milton Nobles opened Dec. 12.

COLLIER'S "BANKER'S DAUGHTER" COMBINATION opened at Robinson's Opera-house, Cincinnati, Dec. 12, for one week.

MAX FEHRMAN in "Uncle Isaac" plays in Houston, Texas, Dec. 14, 15, Galveston 16, 17, and New Orleans 19, one week.

FREDERICK WARDE is to perform in Montgomery, Ala., Dec. 15, 16, 17.

ADA GRAY'S COMBINATION is due in Danville, Ill., Dec. 14, Bloomington 15, Peoria 16, Pekin 17, Joliet 19, 20.

NICK ROBERTS' "HUMPTY DUMPTY" COMPANY entertained a goodly number of people at the Coliseum, Cincinnati, last week. They went to Aurora, Ind., Dec. 12, Crawfordsville 13, Greencastle 14, Paris, Ill., 15, Mattoon 16, Pana 17, Cairo 19, 20. Langdon & Allison's "Swift and Sure" Combination opened 12.

CHAS. KENT of the Rossi Combination was taken ill on Dec. 12, and his part of the Ghost in "Hamlet" was taken by M. V. Ranous, who was perfect in the lines after but two hours' notice.

WALLACK'S COMPANY appeared in "She Stoops to Conquer" at the Brooklyn Academy of Music Dec 12 "Old Heads and Young Hearts" will be presented 13, and "Money" 14—matinee.

AN EXCELLENT BUSINESS was done by Geo. H. Adams' "Humpty Dumpty" Combination at the Detroit Opera-house, ending Dec. 9.

COL. SINN'S TESTIMONIAL BENEFIT took place at the Brooklyn Academy of Music Dec. 9, matinee and evening. The afternoon performance, at which "The Snake-charmer" was sung by the company from the Bijou Theatre, New York, was lightly attended. In the evening a good-sized audience was present. Daly's company appeared in "Cinderella at School," and the French actress Mlle. Eugenie Legrand gave the sleep-walking scene from "Macbeth."

GEORGIE WOODTHORPE at the New Park Theatre, Detroit, Mich., in "Dash," failed to do a large week's business. Company only fair. Hyde & Behman's "Muldoon's Blunders" opened for a week Dec. 12.

B. MCAULEY in "A Messenger from Jarvis Section" is booked to appear at Whitney's Opera house, Detroit, Mich., for three nights, commencing Dec. 15. Maggie Mitchell concluded a brilliant engagement 10.

J. Z. LITTLE directs all communications to be sent as per card. He has no agent on the road. Those who have played Mary or Richard Howard in "Saved from the Wreck" are referred to his request elsewhere.

ALLEN THOMAS, comedy and character actor, advertises that he will be at liberty Dec. 31.

A THOROUGH INSPECTION of the nine places of amusement in Brooklyn, N. Y., has been made by Chief Engineer Thomas F. Nevins, who will suggest to the Fire Commissioner additional precautions against fire. Since the destruction of the Brooklyn Theatre, a fireman has been assigned to duty every night at every theatre. It is now proposed to provide still further means for the greater safety of the audiences

THE COMPANY engaged for Anna Dickinson by Simmonds & Brown includes Mrs. F. M. Bates, Julia De Young, L. F. Rand, Percy Hunting, Mrs. Jamieson, Chas. Overton, B. F. Mattack and J. W. Archer. The tour opens in Rochester, N. Y., Jan. 19, 1882.

G. J. HENDERSON has been engaged for the California Theatre, 'Frisco, Cal.

NOTWITHSTANDING the inclemency of the weather, a fair audience greeted Madame Janauschek at the Park Theatre, Brooklyn, L. I., Dec. 12, when "Mary Stuart" was presented. Route: New York City Dec. 19, one week, Trenton, N. J., 26, New Brunswick 27, Newark 28, Jersey City 29, 30, 31. Next week the Wilbur Opera Company will appear at the Park Theatre in "The Mascot."

AT HAVERLY'S BROOKLYN THEATRE Robson and Crane opened Dec. 12 in "Our Bachelors" to a fair house. They will remain two weeks.

MISS FANNY DAVENPORT appeared to a full house at the National Theatre, Washington, D. C., Dec. 12, acting Rosalind in "As You Like It." Lotta commences a week's engagement at the National Dec. 19. The engagement of Miss Mary Anderson the past week was one of the most successful ever played in that city. "Standing-room only" was the announcement the last three nights of the week, and at the Saturday matinee many were turned away.

ANNIE PIXLEY opened at the Novelty Theatre, Brooklyn, E. D., Dec. 12 in "M'liss." Business fair. She will be followed 19 by Frank Mordaunt in "Old Shipmates."

DAN NASH'S IRISH COMEDY CO., in the new comedy-drama of "Barney the Guide," played in Hudson Dec. 12, Waterford 13, going to Cohoes 14, Amsterdam 15, Schenectady 16; then to Vermont.

ETHEL GRAY will accompany the Hanlon-Lees on their traveling tour.

MUSICAL.

THE CLIPPER ALMANAC.—Those of our patrons who desire to advertise in the next edition of THE CLIPPER ALMANAC are requested to send in their copy so as to reach this office not later than Dec. 24, and as much earlier as possible. For rates, etc., see advertisement.

VAN VELSOR'S drum and cymbal beater can be purchased of Benj. B. Dale, whose address find in another column.

BLIND TOM concertized in Jacksonville, Fla., Dec. 9, 10, St. Augustine 12, 13.

A B-FLAT CORNET-PLAYER, also a tenor-player are wanted, as per W. S. M.'s card.

LADY-VOCALIST and a tenor-singer can find engagements with the Arion Bellringers. See J. W. Harpstrite's card.

THE SONGS "Come Back Again, I'll Forgive You," "Hast Thou no Pity in thy Heart?" "Would You Miss a Kiss, Pretty Miss?" "Under the Sigh was a Tear," and "The Rose in the Snow" are among attractive publications advertised.

A SOPRANO SINGER with stage experience wants an engagement. See "Solo Soprano's" advertisement.

ETHEL LYNTON, whose successful appearances in San Francisco in the leading roles of opera-bouffe have often been chronicled in these columns, is still a prime favorite there. During the season she has been spoken of as a good singer and an attractive actress. The press extracts published in her card in this issue convey an idea of the estimate in which San Franciscans hold the accomplished bouffe artist.

A VALUABLE VIOLIN, which was highly prized by the once well known performer, the late W. B. Harrison, and which has been pronounced an excellent instrument and one that would be a prize to either performer or collector, is for sale at Mrs. W. B. Harrison's advertised address.

GEO. BONIFACE JR., having sought and obtained a release from his contract with Manager Chas. S. Morley of the Chestnut-street Theatre, Philadelphia, has engaged for the remainder of the season with Gorman's Church-choir Company. He made his first appearance with that organization at the Lyceum, Philadelphia, Dec. 8, personating Grosvenor in "Patience," which part he continued to play during the remainder of the week, acquitting himself fairly.

MANAGER B. REINACH'S German Opera Company sang "Pinafore" to splendid attendance at the Concordia Operetten Theatre, Philadelphia, Dec. 11 and 12. Ida Krause sang Josephine sweetly and acted with vivacity, while the other parts were well filled.

NORTHCOTT'S CONCERT COMBINATION, under the management and proprietorship of Wm. Northcott, the well-known solo-cornettist, will hold forth at West Chester, Pa., Dec. 26, and Salem, N. J., Jan. 2.

MISS OBER'S new Boston Opera Company is to sing "The Musketeers" at the Providence (R. I.) Opera-house Dec. 15, 16, 17.

THE MCNEIL FAMILY and Sam K. Hodgdon Concert Company played in West Point, Miss., Dec. 12, Columbus 13; thence to Starkville 14, Macon 15, Meridian 16, Livingstone, Ala., 17, Eutaw 19, Tuscaloosa 20, Cottondale 21, Birmingham 22, Helena 23, Calera 24.

"PINAFORE" sailed the ocean blue before large attendance at the Eighth-street Theatre, Philadelphia, afternoon and night of Dec. 12. It will be withdrawn after Dec. 17 to make room for the Jennie Winston Comic-opera Company Dec. 19. Last week's business was the best the theatre has ever done.

GORMAN'S original Church-choir Company sang "Patience" to moderate attendance in Trenton, N. J., Dec. 12. The beautiful young actress, Helen Dayne, as Lady Angela, created quite a furore. The company is billed in Norristown, Pa., Dec. 13, Wilmington, Del., 14, Easton, Pa., 15, Pottsville 16, Columbia 17, Harrisburg 19, Lancaster 20, Reading 21.

"THE OLD FIREPLACE" T. V. Short's song, is now being sung with success by Nellie Richards at Hyde & Behman's Theatre, Brooklyn, and Mr. Short advertises: "Send for a copy."

"PATIENCE" has drawn so well in its reorganized shape at the Boston (Mass.) Museum that it will be kept on until Dec. 24.

AT THE GAIETY THEATRE, Boston, Mass., this week, the Bijou Opera Company are singing "The Spectre Knight" and "Charity Begins at Home." The opening performance Dec. 12 is fully referred to in our telegraphic reports. Helen Carter, Walter Emerson, Harry Daggett, Frank Gilder and others appeared in a sacred concert, Dec. 11 (Sunday), to a fair house. Hyde & Behman's "Muldoon's Picnic" Combination is being billed at this theatre for next week.

MUSICAL NOTES IN BOSTON, MASS.—Mr. and Mrs. Georg Henschel gave the third of their vocal recitals Dec. 13, B. J. Lang and Bernard Listemann assisting......At the Euterpe Club concert 14 Camilla Urso is to be the soloist. The first concert of the season by the Boylston Club occurs 14...... The ninth of the Boston Symphony Orchestra concerts is to be given 17, the soloist being George W. Sumner.

JOHN J. BOGAN, whose address find elsewhere, publishes "Bogan's Guide to the Stage, or Dancing Without a Master," which gives instructions in jig, clog and other styles of dancing.

REMENYI'S CONCERT COMPANY was in Ithaca, N. Y., Dec. 12, Owego 13, and is billed in Binghamton 14, Cortland 15, Oneida 16, Auburn 17, Syracuse 19.

THE WILBUR OPERA COMPANY in "The Mascot" played in St. Catharines, Ont., Dec 12, Rochester, N. Y., 13, 14; thence to Auburn 15, Syracuse 16, Brooklyn 19, one week.

PATTI sang in Boston for the third time Dec. 10 (matinee) to a good house. The programme comprised no new numbers. Patti's last Boston appearance prior to her tour occurs 13.

WELL ATTENDED was the usual Thursday-afternoon concert of the Germania Orchestra at the Academy of Music, Philadelphia. Beethoven's "Adelaide" and the overture to Wagner's "Tannhauser" were beautifully rendered. The same cannot be said of the "Facheltanz" overture. Mendelssohn's "Scottish Symphony" and Spohr's "Jessonda" overture were the other noteworthy numbers on the programme.

AT ASSOCIATION HALL, Philadelphia, Dec. 15, Rutgers College Glee Club will concertize.

ADA BATTIES, the young vocalist and actress who made a hit last season as Susan in "Billee Taylor" with Chas. E. Ford's Comic-opera Company, is at her home in Philadelphia, where she is devoting herself to the study of her art under Prof. Paul Kirchner, preparatory to making her debut in leading roles next season.

MAST. VICTOR AUGUSTUS BENHAM, the remarkable eleven-year-old pianist of Philadelphia, writes from Paris that he is one of twenty who have just passed a successful examination for admission to the Conservatoire of that French city.

RICE'S COMIQUE-OPERA CO. in "Patience" closed at the Grand Opera-house, Toronto, Ont., Dec. 7. Their reception was enthusiastic, and at every performance the house was crowded to the doors. They played in Hamilton 8, going to Albany, N. Y.

AT ASSOCIATION HALL, Philadelphia, Dec. 8, Marie Litta and her concert company lifted up their voices in tuneful lay under the auspices of the Y. M. C. A. Audience large.

PATTI is announced to concertize at the Academy of Music, Philadelphia, Dec. 20, 23. On the earlier occasion she will sing "Belraggio" and "She Wore a Wreath of Roses," the operatic portion of the programme consisting of the garden-scene from "Faust;" on the later date, the tower-scene from "Il Trovatore" will be sung.

ANNIE LOUISE CARY sang in Central Music Hall, Chicago, Ill., Dec 8, to a crowded house. She was assisted by Carlyle Petersilea and the Temple Quartet.

THE EMELIE MELVILLE OPERA COMPANY opened the second week of their engagement at Haverly's Theatre, Chicago, Ill., Dec. 12, in "Patience." "The Royal Middy" ran during the past week to large business.

CLARA LOUISE KELLOGG sang in Lincoln, Neb., Dec. 3, to a large audience. On Sunday, by request, she sang at the Penitentiary and Asylum. She went to Council Bluffs, Ia., 5, St. Joseph, Mo., 6, Atchison 7, Leavenworth, Kas., 8, Kansas City, Mo., 10, Topeka, Kas., 12.

T. B. PUGH says he will produce "Patience" at the Academy of Music, Philadelphia, Dec. 26, on a scale of grandeur never before accorded it in this country. He has selected the cast with great care from the best professional talent in this country, and he will have the full Germania Orchestra of Philadelphia, combined with the complete orchestra of Booth's Theatre, New York, together with a chorus of 100 voices.

AT GRUNEWALD'S HALL, New Orleans, La., Rafael Joseffy gave his first concert Dec. 5, to a fine house. His other concerts were to have been given 7, 8, 9. He is due in Atlanta, Ga., 12, Montgomery, Ala., 14, Savannah, Ga., 16, 17, Charleston, S. C., 19.

UNDER THE direction of Tom E. Harkins, a concert will be given at the Academy of Music, Philadelphia, Dec. 15, for the benefit of the new Hospital of St. Agnes, to be built at Broad and Mifflin streets, that city, by the Sisters of St. Agnes. Among those who will appear on the occasion are Abbie Whinnery, Max Friedmann, Sig. Ricardo, Geo. Ford, Prof. S. K. Murdoch the elocutionist, Brachet's Zither Quartet, Thos. A'Becket Jr., and J. R. Clemmons.

Continued on page 644.

FOREIGN SHOW NEWS.

DRAMATIC.

At the London Theatres.

MRS. SCOTT-SIDDONS closed her season Nov. 24, in the Haymarket Theatre, which was opened 26 by Mr. and Mrs. Bancroft for the regular season with "Plot and Passion," with Ada Cavendish in the cast, and a new comedy in one act by Mr. Barnard entitled "A Lesson."

"HONOR" replaced "Mimi" at the Court Theatre Nov. 19. "Engaged," with H. J. Byron as Cheviot Hill, was to have been produced 30.

THE LAST NIGHTS of "Youth" at Drury-lane Theatre are announced.

THE DRAMATIC SEASON at Astley's was to have terminated Dec. 3.

"IMPRUDENCE" was transferred from the Imperial to the Globe Nov. 23.

THE ALHAMBRA was to have been reopened Dec. 3 with "The Black Crook." [Not the American piece of that name.—ED. CLIPPER.]

EMILY SOLDENE is singing in "Genevieve de Brabant," at the Royalty Theatre.

THE STRAND THEATRE is to be enlarged after Easter, the houses in the rear having been secured.

General Gossip.

HENRY IRVING, at the close of his engagement in Edinburgh, Scotland, was presented with a gold repeating-watch formerly belonging to John Philip Kemble.

MRS. SOTHERN, who had been seriously ill, is improving.

FRED THORNE, lately arrived from Australia, is to play the low-comedy role in the new drama to be brought out at the Adelphi, London.

OSCAR WILDE, the æsthete, has completed a drama of Russian life and manners, which is to be played at a matinee at the Adelphi Theatre about Dec. 17.

MRS. LANGTRY'S DEBUT.—This lady, so well known in London society, made her first appearance on the stage Nov. 19 at the Town Hall, Twickenham, Eng., acting in the comedietta entitled "A Fair Encounter," for the benefit of St. John's Hospital. No comment was made as to her success.

"ODETTE" is to be shortly produced at the Haymarket, London.

"MICHAEL STROGOFF" was withdrawn at the Chatelet, Paris, Nov. 20, after its 387th representation.

FAILURES IN ENGLAND.

"DUST," a farcical comedy, in three acts, by Sydney Grundy, was produced at the Royalty Theatre, London, Eng., Nov. 12, and failed. It was withdrawn after one week.

"THE PET OF NEWMARKET," an original comic opera, in two acts, the words by Herbert Mooney and the music by Camille, was produced at Sadler's Wells Theatre, London, at the matinee Nov. 12, and met with disaster.

"DESTINY," a three-act comedy-drama by W. F. Lyon, was produced in Richmond, Eng., Nov. 14. It is thus spoken of: "'Destiny' we are disposed to regard as a comic tragedy, and we are not angry with its author, simply because he furnished us, in his most serious moods, with food for merriment. Anything more comical than his pathos, or more laughable than his sentiment, or more ridiculous than his poetry, it is not easy to imagine."

"THE MODERN FAUST," a new and original play in four acts by Herman Merivale, one of the authors of "Forget-me-not," was produced at the Theatre Royal, Manchester, at a matinee Nov. 19. It was an attempt to give Goethe's story in modern garb. While the piece possesses many conspicuous merits, and some of the situations are exceedingly striking, and the dialogue is superior, yet it did not achieve success, nor is it likely to succeed in its present shape.

SUCCESSES IN PARIS.

"Odette,"

a comedy by Victorien Sardou, was produced at the Vaudeville Nov. 17. We have already given CLIPPER readers a brief synopsis of its plot as received by telegraph, and we have also since made brief references to it. As it is probable that it will be produced in this city, we give a detailed description of it written by the correspondent of *The Era*:

Many well-grounded criticisms can undoubtedly be made on M. Victorien Sardou's new piece. It is not particularly original; the majority of the situations are false; weaknesses are perceptible at several points; and the conclusion is unsatisfactory. But these objections once stated—and they are all of the technical order—I am only too willing to admit that the play is a remarkable one, a striking drama, admirably written, and replete with, perhaps, the most genuine vigor of conception and action that the eminent author has yet displayed. M. Sardou calls "Odette" a comedy, and this is another contradiction to be laid to his charge, and to be readily forgiven on account of the sterling merits of the work. The piece, in fact, contains a brace of dramas, which hold together perfectly, though not necessarily. The first is developed in the prologue, one of the finest and most powerful exordiums to be found in the modern repertory; in this scene, which seizes the spectator's interest at the outset, and holds it breathless to the close, the author's talent is fully revealed, and if "Odette" contained nothing else I should not weary of returning to see it. The Comte de Clermont Latour had reached middle age when he fell in love with Mlle. Odette, the beautiful and coquettish daughter of a mother whose reputation had been of the lightest. The Comte married the girl in defiance of the wishes and advice of his family. When the curtain rises on his house in Paris four years have elapsed since the honeymoon, and the husband, still dotingly fond of his young wife, is imprudent enough to place the utmost confidence in her; he even throws her in temptation's way by frequent absence from home, and at the moment is in Touraine occupied in superintending the repairs of his old chateau there. The Comtesse has been to the opera to hear "Don Juan," and returns accompanied by her cousin Philippe La Hoche, by a rich and gay young Parisian viveur, Bechamel (Dieudonne), who incarnates the skeptical philosophy of the Boulevard, and by a gentleman named Cardaillan, who plays an almost mute, but nevertheless important part in the story. Odette finds a letter from her husband, announcing that his return, which was expected that night, has been deferred for three days, and she conveys the news to her little court over a cup of tea. De Cardaillan has scarcely heard it before he takes leave in a manner so hasty as to excite Bechamel's suspicions; a man in such a hurry to be off is su[illegible]e to return, our philosopher thinks. The Comtesse, when her other guests have followed Cardaillan's example, gently unbolts a door communicating with a passage that leads to the garden, and retires to her room. The stage is unoccupied, when suddenly the other door opens and the Comte enters, accompanied by his brother, General Latour, and Philippe La Hoche, whom he had met in the hall. The old gentleman had not in the slightest degree laid a trap for his wife, whom he never dreams of suspecting; but, having concluded his business more quickly than he supposed he could, had taken the train with the idea of giving the Comtesse a pleasant surprise. At the moment when the Comte enters steps are heard in the passage leading to the garden, and Cardaillan, who had not been prudent enough to listen at the door of Paradise, opens it precipitately. The Comte seizes him by the collar, but the intruder is saved from his hands by Philippe and the General. The injured husband fumes, weeps, falls almost exhausted; but finally, shaking off all weakness, draws himself up and proceeds to act. He had merely taken sufficient time to convince himself that he was not the sport of some horrid hallucination. Then calmly and sternly, without any declaiming or phrases—and it is this which renders the scene so grand—he proceeds with the execution. His first thought is to assure the fate of his little daughter, and, having sought her governess, he bids her take the sleeping child from her bed and carry her without an instant's delay to the General's apartment. He then advances towards his wife's room; Odette had heard the noise, and, opening the door, throws her arms round her husband's neck, with a "Que fais tu donc?" that is sufficient confession of her guilt. She thought it was Cardaillan! Finding herself face to face with the Comte, she utters a shriek, and runs to the other end of the room; for she perceives at a glance she has been discovered, and her first impression is that her husband will kill her on the spot. Another moment, however, when she sees his intention is otherwise, she has promptly decided on the part to play, and it is she who defies and almost reproaches the Comte. Without an attempt at self-justification, she asks her husband what he means to do since he has not killed her. The punishment he inflicts is simple, but terrible; he turns her out of doors in the middle of the night. The lady's maid had by his directions gathered together some mere necessaries for her mistress, and he orders Odette to leave forthwith. The woman does not rebel—she will obey, but her child? Her anguish, when she finds her daughter has been taken from her, knows no bounds. She bursts into a fury of insults and threats, but has at last to yield to force, and the curtain falls. No words could exaggerate the effect produced by this overwhelmingly strong scene, the most powerful, as I believe I have already said, M. Sardou has written. It goes straight to its point with unerring accuracy, and with a dry brevity that adds to the intensity of the situation. The piece seemed to have begun with its conclusion, and how were its other acts—of which there are three—to be conducted? The answer was not long in coming. The drama of the first act had begun and ended there, and with the second opened a new one, little, if at all, less interesting, stamped, too, by the distinctive mark of the author's genius, though not so clearly. For the second half of the story is, on the whole, conventional. Fifteen years have elapsed since the Comtesse de Clermont-Latour had been expelled from her husband's home. The scandal had been immediately succeeded by a duel between M. De Cardaillan and the Comte, in which the latter was severely wounded. The French law had pronounced a decree of judicial separation between the ill-assorted pair, giving the custody of the little Berengere, their daughter, to the father, but granting the mother permission to visit her child from time to time. This privilege the Comtesse had hardly availed herself of. She had launched into the gay world of Europe, and soon began to soil her husband's title by her notorious gallantries in various capitals. The Comte shut his eyes as best he could to the disgrace which the law permitted his ex-wife to inflict on him and his family; all his thoughts and care were for his daughter, whom he had reared with the greatest care. Berengere, now in her eighteenth year, has been told that her mother had been drowned. The young girl loves a M. De Meryan, who has asked her hand, but a seemingly insurmountable difficulty presents itself; M. De Meryan's grandmother, a Duchess of the bluest blood, objects to the young gentleman's marriage with the daughter of a woman whose scandalous reputation is only too well known. The old lady at last agrees, however, to renounce her scruples if the Comtesse de Clermont-Latour will lay aside her name and undertake never to set her foot in France. The scene of this second act is laid at Nice, where, at Berengere's express desire, the Comte has a villa built; the poor man's architectural plans seem destined to bring him into trouble. Up to the present Odette has never yet appeared at Nice; but luck, or rather ill-luck, leads her there at this crisis in her daughter's life. After signalizing herself in company with various princes and distinguished personages, Madame de Clermont-Latour is now the mistress of an adventurer named Frontenac, who joins to his other talents the gift of card-sharping. Fortune having been against him at Naples, he has come to Nice, a *refugium peccatorum* on which M. Sardou expends an incisive diatribe that was thoroughly relished. The second act is not striking; it contains, as it were, the exposition of the new drama, and we learn that as the Comtesse and her lover are in pecuniary straits the moment is probably favorable for opening the negotiations to carry out the Duchess of Meryan's exactions. The third act is also devoid of originality. It takes place in a so-called "Maison de Sante" kept by a Doctor Oliva, which is in reality a "hell." Frontenac is the hero of the gaming-tables there, and the mistress' title enables the hawk to lime and pluck his pigeons. M. Sardou had already given us a picture of some such similar establishment, but some of the details here are droll, especially the cross-examination of the waiter by Bechamel, the former being personified with much comic power by M. Colombey. Frontenac comes to grief; he has been caught cheating, and the Comtesse, furious at the new disgrace thus brought on her, flings his marked cards into the scamp's face and bids him never again venture into her presence. Philippe La Hoche, who had been sent by the Comte to open negotiations with Odette, had not even obtained a hearing from the imperious lady. She refuses to treat with anyone but her husband. When, therefore, she throws herself on a sofa after the Frontenac scandal, and involuntarily utters the cry: "Who will take me out of all this dirt?" her husband's voice replies: "I, if you wish it." The Comte, after Philippe's failure, has come to execute his mission himself. He offers a handsome income and assured repose to the wretched woman, his only conditions being that she should change her name and leave France forever. Odette inquires why there is any necessity for her doing so, and when the Count replies that it is for the sake of her daughter's happiness, perhaps of her life, the mother turns on him bitterly to tell him that she has no daughter, for he had deprived her of the one she once possessed. This scene is the second of the three which make the piece what it is—a marvel of dramatic vigor. The Comtesse's manner of treating Frontenac an instant previously had induced us to suppose that she had not lost all feeling, but she now declares her mother's heart to be utterly dead. We shall soon see that it beats so quickly as to raise the degraded woman to the dignity of a heroine. Finally she agrees to her husband's demand, but only on one condition—she must be allowed to have an interview with Berengere, during which she will reveal her identity to her daughter. The Comte has no choice but to consent, and the meeting between mother and daughter constitutes the last act and the third thrilling scene of the play. The spectator must be hardened indeed who does not find his throat caught as in a vise by the emotion it creates; better for him to weep unrestrainedly like the tender portion of the audience. Odette, clad in mourning, is presented to Berengere by her father as an old friend of the deceased Comtesse; the young girl receives her with natural surprise and agitation; the poor woman's weakness reveals itself from the moment her eyes fall on her child's pure features, and she trembles as her mother's lips touch Berengere's forehead, as it were, by stealth. The Comte remains present, silent, but agitated, also, by pity and the terrible agony of such a scene. Berengere's every word sinks as a dagger into Odette's heart; the innocent girl, who has been led by her mother to utter her thoughts on the guilt of an erring wife, speaks reproaches that are the severest of all judgments on the hapless woman's conduct. The scene is of those that tear at one's heartstrings. The Comtesse has told her own story as that of a person she had known, and when Berengere asks if she had not repented and not merited pardon and a restoration to her husband and child by her after-conduct, the poor creature can bear no more. The young girl has unwittingly signed her death-warrant. Kissing her daughter passionately, and for the last time, she rushes away. The sea rolls beneath the terrace on which the villa stands, and a few moments after word comes that "an accident" has happened; the lady in mourning had taken a boat, and in leaning over its side had fallen into the water; she had been killed against the rocks before she could be rescued. Next day husband and daughter pray beside poor Odette's corpse. Berengere's marriage will, of course, take place, the only obstacle that stood in its way being thus so tragically removed; but under what sad auspices has M. Sardou brought about the young girl's union, and might he not have found some other ending for his tragic "comedy" than a suicide? Needless to insist on this and other shortcomings, however; the piece is a brilliant one, and brilliantly acted. "Odette" must have been rehearsed in genuine painstaking manner, not only by the artists, but by M. Sardou. Both will be rewarded by a long success, probably the greatest this season.

"Le Petit Jacques,"

a play by William Busnac, founded on Jules Clairitie's novel of the same title, was recently produced at the Ambigu-Comique, which has just suppressed on its bills the latter half of its title. It is thus commented upon:

The nine scenes into which the adapter has compressed it form a wonderful compound of boldness and puerility, of striking effects and trite trivialities; there are happy strokes of originality, and heaps of old rubbishy tricks that put the spectator's patience to a severe test. The plot is, moreover, very skillfully handled, but it is at the same time utterly false, and falls to pieces on the first application of any criticism. Shake those contradictions in a hat, or arrange them according to any other practical system, you will hardly succeed in arriving at the conclusion that "Le Petit Jacques" is a telling, affecting piece, destined, perhaps, to have a long career; yet such is the fact. The whole house was in tears the first night, critics, fashionables, and all; but I have been told the more popular audiences since do not show themselves equally tender-hearted, and listen unmoved to the pathetic tale M. Busnach has dressed up with so much art. The curtain rises on the home of an honest workman named Pierre Girard, the hero of the drama. His wife, Jeanne-Marie, is a gentle, devoted woman, and their only child, little Jacques, a weak, delicate boy. The only trouble Pierre has ever known is the feeble health of his son; but one day he returns from his factory in a state of fury. One of his comrades had been caught in the wheels of a machine and killed. Pierre, when endeavoring to restore him to animation, had found next to his heart a photograph of Jeanne-Marie! The wretched woman throws herself on her knees and confesses the momentary fault she had committed. Her husband takes his savings from a drawer, throws her the money, saying: "There is your share!" then, seizing the child: "This is mine!" and he rushes from the room with little Jacques. This is a really fine scene; but, unfortunately, it has nothing whatever to do with the plot of the drama, which turns, not on Jeanne-Marie's adultery, but on the murder of Georges De Laverdac. We discover as much, or at least have a pretty strong suspicion that the opening scene was a mere *hors d'œuvre*, when the curtain next rises and discovers a drawing-room in the house of M. De la Roseraie, formerly Secretary-General to the Governor of Martinique, and now a candidate for the post of examining-magistrate in Paris. This is the villain and traitor of the play. He had been a confirmed gambler when in the colony, and once lost a very large sum to a M. De Laverdac; instead of paying it, he contrived to implicate his creditor in some political rising, and had him shot. This is not the first time, perhaps, a debtor has rid himself of a creditor by similar means; but the method, nevertheless, appears far-fetched, and is undoubtedly atrocious. The victim has left two sons, Georges and Henri De Laverdac, the former a young painter, who is already celebrated. Both have recognized in La Roseraie their father's assassin, and Georges possesses a letter which is damning proof of the wretch's guilt; naturally the magistrate—for he has obtained the coveted appointment—resolves to get this document into his hands. His wife, Cecile Mornas, has been the playfellow of the young Laverdacs, and she invites them to a ball which is to launch herself and her husband in Paris fashionable society. It is there the recognition takes place—another dramatic scene. La Roseraie, as the most effectual means of silencing Georges, resolves to inveigle him into an ambush; Cecile, aware of her husband's evil designs against the young man, seeks to warn him of his danger. Disguised as a servant, she wanders about the Champs Elysees, by which he must pass on his way to the place of appointment, and there meets Pierre Girard, who is out of work and half dead of hunger; the poor fellow has just placed his little son in the keeping of a Madame Robiquet. Cecile sends him to save Georges, but the brave workman arrives at the moment when the murder is committed; he struggles an instant with the culprit, but fails to capture him, and the only clue to his identity given him is the sound of his voice, for the tone in which La Roseraie had uttered the word "Miserable!" remains ringing in his ears. Little does this knowledge promise to serve him, however, for he is arrested beside Georges' corpse, and is himself accused of the crime. Another dish of the too familiar "error of justice;" but, as you will see, M. Busnach seasons it with original sauce. Cecile has denounced her husband; but La Roseraie, with the aid of another villain, his accomplice in ordinary, a certain Dr. Edwards, who passes for a mad-doctor, has her shut up in a lunatic asylum. Then, by one of those singular hazards dear to playwrights, the duty of conducting the preliminary examination of Pierre Girard devolves on La Roseraie, and by another remarkable coincidence—for it is without precedent in judicial annals—the magistrate's interview with the prisoner takes place in private, not even the registrar of the court being present. I premised at the outset that the piece is a tissue of improbabilities. We may, however, excuse the glaring impossibility of the present scene for the sake of the thrilling situation to which it leads. La Roseraie and Pierre are closeted together when the latter begins to find something familiar in the tone of the magistrate's voice, and little by little the conviction grows on him that it is the same he had heard utter the one word "Miserable!" on the fatal night. He cannot be sure until he can bring La Roserie to repeat the word, and under circumstances which will make him use a similar accent. So he suddenly throws himself on the representative of the law, and while he is to all appearance on the point of throttling him, La Roseraie cries: "Miserable!" Pierre Girard starts back aghast. "You are the murderer!" he shouts, without in the slightest degree disturbing the other's equanimity. On the contrary, indeed, the real culprit seems to have been awaiting the denouement. For, with the most unconcerned coolness and audacity, he forthwith proceeds to buy up the conscience and life of his innocent prisoner. "Your little boy," he says, "is dying because he cannot obtain the care and treatment which money alone can obtain. Here are 200,000f. As you have very correctly remarked, I am the murderer of Georges De Laverdac; but, to save your son, you will confess to the crime, and sign this paper in exchange for the bank-notes." Pierre is tempted; such a sublime act of self-sacrifice is not above the strength of his honest and loving heart. He devotes his life and name for little Jacques, signs the confession, and in due course is tried, condemned and sentenced to death. Once Pierre has taken his resolution no prayers or entreaties can shake it; even the child is powerless to alter his determination, and he will walk to the scaffold without ever dreaming of betraying La Roseraie's secret; in fact, the workman is rather too honest and too chivalric for the nineteenth century. Happily, however, the murder had another witness, and here, again, M. Busnach introduces us into the realms of fantasy, and, I may say, of absurdity. A good-hearted scamp, with the easiest of consciences, called Polyte Louchon, had seen the magistrate commit the crime, and this knowledge has since enabled him to blackmail La Roseraie so effectively that his present existence, with pockets always full, is a highly agreeable one—too pleasant to be changed for the sake of "sentiment;" so he will not interfere to save the innocent from the guillotine. Another singular hazard brings this man to the bedside of poor Little Jacques, who is very ill. It is the night which precedes the execution of Pierre. The child suddenly reveals himself as a somnambulist, and, while Polyte unexpectedly feels for the first time the pangs of conscience, Little Jacques starts up in his bed, and in his trance sees the preparations that are being made for the execution. He screams that they are going to kill his father, and at last rouses Polyte to such a transport that he rushes off to the prison of La Roquette, where he arrives just as the gate of the courtyard opens to allow the condemned man to pass to the red guillotine which appears in the background. For we are treated to a view of the appalling instrument, this tribute to naturalism being evidently in its right place at the Ambigu, though I question whether the horrid sight is one especially suited for the eyes of ladies among the audience. There, in the very nick of time, all Pierre's friends contrive to assemble with their hands full of proofs of the poor fellow's innocence. How they obtained admission is wonderful enough; how Polyte had rallied them in the few minutes at his disposal more wonderful still. But, in any case, M. Busnach has taken his precautions to have all the preparations made, not for Pierre's execution, but for his release, which is then and there accomplished to the satisfaction of a good-natured audience, which hears with pleasure that La Roseral will expiate his crimes in place of the honest workman."

CIRCUSES.

ALCERES, SPAIN, Nov. 11, 1881.

LETTER FROM AN AMERICAN SHOWMAN.—MR. FRANK QUEEN.—*Dear Sir:* This town is six miles from Gibraltar, and I send you what little show news there is here. Col. Daniel E. Boone, with Rizarelli Brothers' Circus, arrived in Gibraltar about six weeks ago from Oran, Africa. Col. Boone left for Paris by way of Marseilles Oct. 20......Prof. Britz arrived in Gibraltar Oct. 27 from London with a new outfit, a 100-ft. round-top, seats, boxes, stage, ring, etc., intending to go in partnership with me. I left my company here with him, and started for Oran to make arrangements to show there. On arriving back here, Nov. 11, I found that everthing had been sold out. My partner, Antonio Leandro, taking advantage of my absence, took his horses, his part of the company, and started for Portugal, leaving all the debts unpaid, and the lawyers took hold of everything that was left (which was my share), and sold it, not leaving me as much as a piece of rope. I will probably come to the United States as soon as possible....Oct. 31 Mr. Feronai, one of the performers of Rizarelli's Circus, fell from a trapeze, and died the next day at 10 o'clock......Rizarelli's Circus embarked Nov. 10 for Cadiz, Spain, where they open 13..... The only American performers in this part of the country are the Rogers Family, Britz and myself. Yours respectfully, H. CLARK.

PATHETIC AND PLEASANT;

THE GAY AND THE SAD.

The writer of this article has been a constant playgoer for more than a quarter of a century, and has in that time sat and listened to nearly all of the first-class performances, and has heard with delight Sullivan, Forrest, Booth, Booth Jr., Salvini, McCullough, and the rest of the great Shakespearian actors; who has with pleasure heard among the ranks of Irish comedians such polished gentlemen as Messrs. Brougham, Collins, Florence, and last, but by no means least, Mr. Joseph Murphy; and he has had it reserved for him to say that the most pleasing surprise given to him was given by the last-named gentleman by his unapproachable rendition of "Shaun Rhue," in which play Mr. Murphy enacts the title-role.

Shaun Rhue is a play in which the most excellent chance to win laurels or defeat is given to the artist who essays the character, or in more correct philosophy, as Kavanaugh would say, the duel character of Shaun. The play, which as a play in the abstract is a decided hit, is in the hands of Mr. Murphy a brilliant success.

From the rising of the curtain the audience sits *en rapport* with the passing stage characters, and the broad smile awakened by the pure, flashing, genuine Irish wit and drollery of Larry is swept from the face by the tear that will well forth by the pathos of his voice, as he kneels heartbroken at the foot of his mother's grave, and in a voice broken by a vain endeavor to stifle the swelling heart sobs that must break forth he sings:

"A handful of earth from the land of my birth,
From the grave where my dear mother lies."

The writer, who recently attended a performance of "Shaun Rhue" given by Mr. Murphy at Hooley's Theatre, Chicago, saw, for the first time in his life, the entire audience moved to tears by Mr. Murphy's pathetic and beautiful rendering of the ballad.

A few minutes later, when the hilarious Shaun, who has taken a drop too much, having come "thirty-two miles to see a man jest," entered and accosted the lawyer, the general outburst of laughter was, if anything, more spontaneous than the preceding tears.

"Kerry Gow," is another play that has won for Mr. Murphy well-earned laurels. Mr. Murphy once won from the well-known manager of one of our leading theatres a mare who would not allow any medicine to be used upon her but St. Jacob's Oil. He won her in this way:

The manager drove to the door of the theatre and leaped from his coupe, exclaiming: "There, my mare has lost a shoe, and that blamed farrier will take two hours to shoe her, thus spoiling all my drive!" "I can shoe her all around in five minutes for five hundred dollars against the mare." The bet was taken immediately. Mr. Murphy was driven to the shop of a down-town farrier. Throwing off his overcoat, he approached the anvil and actually turned the shoes and shod the horse in less time than was allowed by the bet. The writer of this, speaking to Mr. M. of the sagacity displayed by the mare, asked him how it was she knew St. Jacob's Oil. "Because," said Mr. Murphy, "I am a great admirer of St. Jacob's Oil, and I use a great deal of it on her, and have from the outset; therefore, it is no wonder that she likes it—too well, perhaps. I think St. Jacob's Oil has no equal. It possesses greater curative powers than any other medicine ever put up. It cured me of the worst case of rheumatism ever put upon man to endure; both my shoulders and arms being in a terrible state from that aggravating disease. When first I was attacked I was like a great many others, skeptical, and did not believe in St. Jacob's Oil, but after giving it a fair trial I am incontrovertibly convinced that it is an infallible remedy. It cured me of a case of rheumatism of some months' standing in less than a week's time."

As though to indorse the words of Mr. Murphy, his business-manager Mr. Davis, a gentleman who is as well known both by professional and non-professional people as Mr. M. himself—being an illustration of the old Irish saying "Jack is as good as his master"—said: "St. Jacob's Oil is, undoubtedly, the greatest medicine out. While in San Francisco two years ago my left leg was in a horrible state with the erysipelas. I tried several things without any good result until I used St. Jacob's Oil. That remedy made the erysipelas leave me faster than the horse in 'Kerry Gow' wins the race. No professional man should travel without St. Jacob's Oil, and tell your readers that W. G. Davis says so, if you wish."

Mr. Henry Harwood, the redoubtable Major Gruff of "Kerry Gow" and the inimitable pedantic, Latin-murdering Kavanaugh in "Shaun Rhue," adds his experience to that of the above-named gentlemen.

Mr. Harwood says: "St. Jacob's Oil, the Great German Remedy, cured me of a very severe attack of neuralgia last Fall, and I can assure you that I will think highly of that incomparable remedy. It cured me in a very short time, and I have heard it spoken very highly of by many professional people. It has my endorsment at all events."

If any doubt existed in the mind of the writer as to the merit of St. Jacob's Oil, the testimonials given by the above-named gentlemen in its favor were certainly enough to convince him. As Kavanaugh says, it was "Quantum suf."

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FRANK QUEEN,
Editor and Proprietor,
P. O. Box 3,758 or CLIPPER BUILDING,
88 and 90 Centre street, New York.

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TROUPES TRAVELING SOUTH will find it profitable to visit TROY, ALA. Good hall; well patronized every night. For particulars apply to F. MINCHENER. 37-12t*

WANTED to engage with first-class minstrel troupe or combination as BONE-PLAYER and END-MAN; can also play the banjo. I am as good on the bones as any man in the profession. I except none. Am moral, sober and reliable. 39-2t* Address A. G. MARSHALL, Pocomoke City, Md.

WANTED, A PARTNER for neat Irish song-and-dance, jig and reel-dancing. Lady preferred. Address VIC., care of Mrs. Roberts, 207 East Forty-fourth street, New York City. 39-3t*

WANTED—A YOUNG LADY who can sing and play organ accompaniments; also a Young Man who can play organ and do song-and-dance and clog and comedian biz. No objection to good amateurs. Must be good dressers off the stage. Address Signor La Cardo. Route: Mt. Union, Huntington Co., Pa., Dec. 19, 20, 21. [1t*

STOKES' OPERA-HOUSE, DURHAM, N. C., will be open for dedication January 1, 1882. Seating capacity, 800. Full sets of scenery. Lighted with gas. Population, 5,000. Acoustic properties perfect. Located in the tobacco town of the South. 39-4t STOKES & GEER, Proprietors.

NOTICE TO MANAGERS.—A LADY VOCALIST and a gentleman musical artist who also plays brass outside, and two song-and-dance children, all doing genteel business, can be engaged in a FIRST-CLASS company. Address 39-1t* JOE SHELTON, Detroit, Mich.

SIGNOR GIOVANNI, PERFORMING CANARY AND MUSICAL GLASSES, WITH HARRIS & KOHL'S MAMMOTH MUSEUM, AT CASE HALL, CLEVELAND, O., commencing Dec. 12, for two weeks. 39-1t*

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FOR SALE, GOOD TENTS, SIZE 25ft. by 35ft. to 80ft. by 110ft.; Paintings, Crank-organs, Talking-machine, Panoramas, etc. J. W. COUCH, Chicago, Ill. 39-1t*

LANCASHIRE AND AMERICAN CLOG, Song-and-dance, Essence, Jig and Reel, taught by GEO. W. VERE, 209 East Thirty-fifth street, New York. 39-1t*

NEWBURYPORT, DEC. 7, 1881.
COL. ROBINSON'S HUMPTY DUMPTY COMPANY appeared at City Hall last evening under our management, and gave perfect satisfaction to a very large audience. One of the strongest dramatic companies traveling appeared the evening before, but thanks to the Colonel's excellent method of advertising they were thrown completely into the shade. The tight-rope performance and display of fireworks is a great feature, and had the desired effect of drawing out nearly the whole town. We hereby endorse the company in every respect, and consider it well worthy the attention of local managers. Respectfully, 39-1t HARRISON & NOYES, Local Managers.

HAVE YOU HEARD "WOULD YOU MISS A KISS, PRETTY MISS?" as sung by Lotta, Eme Rossau, Ella Wesner, and others. Ask for it at the music-stores. 39-2t

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9-sheet, 4 colors, Grosvenor and Maidens,
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AT LOW RATES FOR CASH.

WE HAVE ALSO A 15-SHEET STAND FOR

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UNCLE TOM'S CABIN.

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OLD JOHN ROBINSON'S
Great World's Exposition and Electric - light Show,

FOR THE TENTING SEASON OF 1882, FIRST-CLASS MALE AND FEMALE EQUESTRIANS, LEAPERS, GYMNASTS, ACROBATS, SPECIALTIES, NOVELTIES, FEATURES AND CURIOSITIES of every description suitable for circus, concert and sideshow; also AGENTS, BILLPOSTERS AND BOSSES in every department wanted.
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(THE CHERUB),

AN ORIGINAL COMEDY DRAMA IN 4 ACTS,
WRITTEN BY EDWIN A. LOCKE ESPECIALLY FOR

THE WILKINSONS.

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DETROIT, MICHIGAN.

OPEN DATES FOR FIRST-CLASS SPECIALTY ARTISTS THE FOLLOWING WEEKS: JANUARY 9 AND 16, 1882. FEBRUARY 20 AND 27. Address [39-1t] CHAS. O. WHITE, Manager.

SEASON OF 1882. TO CIRCUS MANAGERS.

THE CASAD FAMILY

is open for an engagement. They are first-class musicians, and play in brass and double in orchestra. They play in brass E-flat and solo B-flat cornets, baritone and E-flat bass in orchestra, second violin solo, B-flat cornet, trombone and bass. Also have two small children who do fine trapeze act and double song-and-dance, which made great hits through the West. All good dressers and reliable people. None but first-class people need apply. Can be engaged for low salary. J. F. CASAD. All letters addressed to Plymouth, Ind. 1t*

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FIRST-CLASS COMBINATIONS OR STARS WANTED
For Weeks of Jan. 2, 16 and 23, 1882,
AT COLISEUM OPERA-HOUSE,
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AN A NO. 1 ACROBATIC OR KNOCKABOUT SONG-AND-DANCE TEAM; must do a clog; also a band of 6 or 8 FIRST-CLASS men to double in string. State everything first letter. No time to correspond. Salary must be low, as this is a good engagement for the right people. Open the 23d. Address
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CLOSES DEC. 10, AND WILL OPEN AGAIN IN APRIL, '82. Alhambra sample-room open all Winter. Professional friends and others passing through please call. 39-1t*

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TIME ALL FILLED.

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PUNCH-AND-JUDY, AT ONCE.

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HONOR TO WHOM HONOR IS DUE.
THERE THE CREDIT BELONGS.
To Managers, the Profession and the Public.

During the Summer of 1880 MR. CHARLES H. DAY of my staff suggested for an attraction for the season of 1881 the spectacular pageant of

Lalla Rookh
DEPARTING FROM DELHI

WITH THE

HANDSOMEST WOMAN IN THE WORLD

as the heroine. To that end I was induced by MR. DAY to advertise for

The Loveliest Lady in the Land,

offering a premium of $10,000, and inviting that photographs be submitted by the contestants. The scheme was developed under MR. DAY'S personal direction, and in due time the award was made.

THE HANDSOME WOMAN

attracted not only the attention of the press everywhere, but was a marked and successful feature during the past season. A certain firm, who might best be described as the

THREE MEN OF GALL,

have had the unparalleled effrontery to appropriate the identical idea for the coming season, hoping to make up in

CHEEK

whatever they may lack in

BRAINS AND ORIGINALITY,

thereby stamping themselves as the meanest and most contemptible of all peculators—

Flagrant Plagiarists.
ADAM FOREPAUGH,

39-1t 1,205 Chestnut street, Philadelphia, Dec. 12, 1881.

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HARRY THE FOLEYS JOHN

in New and Original White and Black Face Specialties, changing with lightning rapidity from white to black, and from black to white, with artistic Songs, Dances, and Military Acts. Managers wishing to secure the above attractions, address
THE FOLEYS,
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until Jan. 1, 1882. After, care of CLIPPER. 39-1t*

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PEORIA, ILL.—This theatre is now open for the season. First-class specialty artists wanted at all times. No Sunday show. No wine-room. People closing can reach all points in time for rehearsal on Monday. None but the best talent need apply.
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THE NEW YORK

CLIPPER ALMANAC
For 1882.

We are now prepared to receive advertisements for the next edition of THE CLIPPER ALMANAC, and such of our patrons as desire to secure space are requested to SEND IN THEIR COPY BY DEC. 24, AT LATEST.

Managers and artists and all other persons in any way connected with amusements will find our annual one of the most serviceable mediums of communication they can select. Its large circulation (reaching nearly 28,000 copies this year) also makes it a valuable medium for general advertising; and the SPORTING RECORDS it contains insure its being read by almost every ATHLETE, OARSMAN, TURFMAN, MARKSMAN and SPORTSMAN in the country, and make it the best channel that dealers in sporting goods can select to advertise their lines.

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SALLY SINGWELL,
SERIO-COMIC AND COMEDIENNE.
Permanent address care of CLIPPER office, New York.

Address all communications to
FRANK QUEEN,
Publisher and Proprietor,
P. O. Box 3,758
or 35 and 90 Centre street, New York.

VAN FLEET.
JOB PRINTER,
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AND WORLDS OF IT MUST BE SECURED, AT ANY COST, BY

P. T. BARNUM'S GREATEST SHOW ON EARTH,

UNITED WITH

THE GREAT LONDON CIRCUS

FOR THE ACCOMMODATION AND SUCCESSFUL EXHIBITION OF

THE NIAGARA OF NOVELTIES.

THE BOUNDLESS FLOOD OF PHENOMENA, THE WIDE SEA OF SENSATIONS,

pouring in upon it from every quarter of the Globe, and whose nightly volume WILL ALONE MORE THAN DOUBLE ITS VAST PROPORTIONS, MAKING EVEN THE CONCEDED GREATNESS OF THE PRESENT INSIGNIFICANT IN COMPARISON WITH THE TRANSCENDENT GRANDEUR OF THE WORLD-AMAZING FUTURE. Recognizing this necessity as a matter of justice to its many millions of friends, and in pursuance of the policy broadly announced and inaugurated last year, it now gives

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OF ITS
SECOND ENORMOUS ANNUAL SALE

OF SURPLUS, RARE, SPLENDID, SOLID AND MOST DESIRABLE

MENAGERIE, MUSEUM AND CIRCUS ATTRACTIONS,
PROCESSIONAL FEATURES, TRIUMPHS OF PAGEANTRY,
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FAR EXCELLING IN VALUE, VARIETY, QUALITY AND INTRINSIC MERIT THE TOTAL PRESENTABLE RESOURCES AND RICHES OF ANY OTHER MENAGERIE AND CIRCUS ON THIS CONTINENT.

AND ALL OF WHICH MUST BE QUICKLY SOLD.

ALL ENTERPRISING SHOWMEN SHOULD PROMPTLY AVAIL THEMSELVES OF THE SIGNAL AND APPARENT ADVANTAGES OF

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A SALE SUCH AS NO OTHER SHOW COULD ATTEMPT WITHOUT EXTINCTION, BUT WHICH MAKES LESS INROADS ON THIS, THE GREATEST ONE, THAN TIME UPON THE PYRAMIDS, AND ONLY GIVES IT SPACE TO SPREAD AND TOWER.

BELOW IS BUT THE FIRST INSTALLMENT OFFERED.
Read Carefully and Well Consider It.

ONE COMPLETE BRUSH ELECTRIC LIGHT,

WITH ENGINE, BOILER, ELECTRIC MACHINE AND FOURTEEN LAMPS, ALL IN PERFECT RUNNING ORDER.

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2 ASIATIC ELEPHANTS.
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1 AFRICAN ELAND, the finest and largest in America.
1 BENGAL TIGER.
1 TARTARY YAK.
1 BRAZILIAN JAGUAR.
1 BLACK LEOPARD, an exceedingly rare and fine animal.
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1 MEXICAN PANTHER.
1 BLACK BOK.
1 SABLE ANTELOPE.
1 SYMERING ANTELOPE.
1 INDIA WATER BUFFALO.
1 SACRED BURMESE COW.
1 YOUNG LION.
1 YOUNG LIONESS.
1 BLACK WOLF.
1 WHITE COON.
1 COMMON COON.
1 BADGER.
1 CURASSOW.
1 DAMOISELLE CRANE.
1 EUROPEAN VULTURE.
1 KING VULTURE.
SILVER PHEASANTS.
THE LION, LIONESS, BENGAL TIGER, LEOPARD AND WOLF are trained to perform together in one den.
THE ELEPHANTS, CAMEL AND DROMEDARIES are broke to perform, and to work in harness or under saddle.
THE WONDERFUL LEAPING STAG, "LANDSEER."

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THE SIX (6) ORIGINAL AND ONLY SUPERB TRAKENE STALLIONS, WHOSE RECORD FOR BEAUTY, INTELLIGENCE AN WONDROUS PERFORMANCES IS NATIONAL AND UNRIVALED. THE EXTRAORDINARY LEAPING-HORSE, "SANCHEZ." TH DARING FIRE-HORSE, "SALAMANDER." THE FINE MENAGE HORSE, "BLACK BEN."

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1 GIDEON'S BAND, organ and figures.
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1 NIGGER BABY AND FRAME.
1 GLASS-BLOWING MACHINE.
1 MUSEUM CASE.
8 GILDED BALLS.
LOT OF MUSEUM FIGURES.
LOT OF STUFFED BIRDS.
MONKEY BAND FIGURES.
1 GOOD SIDESHOW ORGAN

CHARIOTS, WAGONS, ETC.

1 ELEGANT, CARVED, FIELDING BAND-CHARIOT.
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1 LARGE HIPPOPOTAMUS CAGE, Giraffe Style.
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1 GIRAFFE CAGE, No. 0.
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1 PERFORMING DEN, open all round.
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1 BIRD CAGE, open all round, No. 19.
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20 TWO-HORSE CAGES, in perfect repair and ready for road, numbered as follows:
20, 21, 22, 24, 25, 27, 29, 30, 31, 32, 36, 40, 42, 43, 45, 46, 47, 52, 53.
8 SMALL CAGES, made to go crosswise one car.
LOT OF RUNNING GEAR, ETC., OF D AGED CAGES.

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20 MILITARY HORSE TRAPPINGS, including CLOTHS, SWORDS, BELTS, PISTOLS and BRIDLES.
40 DRIVERS' SUITS, complete.
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LOT OF ELEPHANT-COVERS.
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40 FINE BANNERS.
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100 PLUMES.
500 FLAGS OF DIFFERENT NATIONS

CIRCUS, MENAGERIE AND MUSEUM CANVASES.

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60 SETS BAGGAGE HARNESS.
4 SETS SINGLE-HORSE HARNESS.
LOT OF PONY HARNESS.
INCOMPLETE SETS HARNESS, COLLARS, BRIDLES, ETC.
A large and desirable lot of ROPE, BLOCKS, FALLS, GUYS, POLES, SKATS, PLANK, JACKS, UPRIGHTS, ETC., ETC.

NEW AND ORIGINAL PICTORIAL CUTS.

AN IMMENSE QUANTITY OF ORIGINAL, ARTISTIC AND EFFECTIVE POSTER CUTS, AGGREGATING OVER 3,000 SHEETS, AND SUITABLE FOR MENAGERIE, MUSEUM, CIRCUS, OR HIPPODROME. NEVER USED BY ANY OTHER SHOW.

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FIRST-CLASS MENAGERIE COMPLETE

OF EITHER 10 OR 15 CAGES, WITH ELEPHANTS, CAMELS AND A GENERAL ASSORTMENT OF RARE ANIMALS, PAINT THE PURCHASER'S TITLE ON THE CAGES, AND GUARANTEE ALL ANIMALS TO BE SOUND AND HEALTHY, AND EVERY CAGE IN FIRST-CLASS ORDER.

FOR FURTHER PARTICULARS APPLY TO

BARNUM, BAILEY & HUTCHINSON,
40 BOND STREET, NEW YORK CITY.

39-1t*

MUSICAL.

Continued from page 641.

THE EMMA ABBOTT English-opera Company opened at the Grand Opera-house, Chicago, Ill., Dec. 12, in "Fra Diavolo." The Paine-Boccolini Comic-opera Company filled one night, 11, giving "Fanchette" and "The Rose of Auvergne."

HANDEL'S "MESSIAH" will be sung by the Cecilian Singing Society of Philadelphia at the Academy of Music, that city, Dec. 22. An invitation has been extended to Patti to occupy a box on the occasion, and she has signified her acceptance. She is to sing in the same oratorio at Cincinnati two days later.

JENNIE WINSTON and her supporting comic-opera company begin a four weeks' engagement at the Eighth-street Theatre, Philadelphia, Dec. 19 opening in "The Mascot."

WM. H. SHERWOOD the pianist will give a recital on that instrument at the Academy of Fine Arts, Philadelphia, afternoon of Dec. 14.

ETELKA GERSTER and her supporting company, under the management of MAX STRAKOSCH, closed a five-nights-and-one-matinee season of Italian opera afternoon of Dec. 10, when the great Hungarian prima donna sang the title-role in "Lucia di Lammermoor." It is worthy of note that in "Aida," Dec. 6, Mlle. Maria Leslino as Aida, and Mlle. Maria Prasini as Amneris, made their first appearance in Philadelphia. Both made a hit and established themselves as favorites. The season was a financial and artistic success. At all the Gerster performances the house was crowded, and on the off-nights the attendance was fair. The whole effect of the representations was much smoother and more even than the average.

THE BEEDLES AND PRINDLE PLEASURE PARTY are in the fifty-eighth week of a most successful season in the West, and parties wishing to communicate with them will find the manager's address in another column.

OGLESBY'S TROUBADOURS performed in Central City, Neb., Dec. 5, Grand Island 6, Hastings 7, Fairmont 8, Crete 9.

SPAULDING'S BELLRINGERS appeared in Poultney, Vt., Dec. 12, Middle Granville, N. Y., 13, and are to entertain audiences in Granville 14, Pawlet, Vt., 15 Salem, N. Y., 16, Shushan 17. Business is reported good. This well-known and successful troupe are now in their sixteenth season.

E. E. RICE'S "Patience" Company in the opera from which it derives its name, will open on Dec. 17 at the Chestnut-street Opera-house, Philadelphia, remaining there the following week. The full cast will be: Patience, Rose Temple; Lady Angela, Verona Jarbeau; Lady Saphir, Irene Perry; Lady Ella, Fanny Hall; Lady Jane, Rosa Cooke (who played Miss Baby with "The Tourists" in the season of 1879-80); Reginald Bunthorne, A. W. F. McCollin; Algernon Grosvenor, Eugene Clarke; Col. Calverly, Vincent Auburn; Major Murgatroyd, Geo. A. Schiller; Lieut. Duke of Dunstable, Henri Laurent; Bunthorne's Solicitor, Thos. Sage.

MISS BLANCHE ROOSEVELT, assisted by Ch. Fritsch, Signor Lencioni, Carlos E. Hasselbrink and William Russell Case, appeared in concert [No date.—ED. CLIPPER] at Lincoln Hall, Washington, D. C., to a large audience. Among those present were President Arthur, nearly all the members of the Cabinet, a large number of members of Congress, and many of the leading lights of fashionable society. Miss Roosevelt was never in better voice, and was rapturously applauded. She joins Strakosch's Italian-opera Company in New Orleans next month.

RICE'S "EVANGELINE" COMPANY opened at the Buckingham Theatre, Louisville, Ky., Dec. 12, for one week.

CARRIE BAILEY an experienced pianist, whose address find in another column, wants an engagement with a dramatic or concert company.

F. M. JOSLIN advertises for an engagement to play clarionet and alto.

HAVERLY'S NEW COMIC-OPERA COMPANY made its first stand at the Leland Opera-house, Albany, N. Y., Dec. 12, before an audience of good proportions. Our correspondent says: "Considering the fact that it was the first time the company sang together in public, a deal of credit is due all who took part in the representation of "Patience" for the clever manner in which they accomplished their labors. In some instances the parts were better done than at any previous production of the opera that has been witnessed in this city. The performance on the whole gave evidence of careful and thorough rehearsal, while in the matter of costumes elegance and liberality were every where visible. The Bunthorne of W. H. Seymour was admirably conceived, and was the strong feature of the cast. Dora Wiley made a charming Patience, while Alonzo Hatch vocally filled the role of the Duke. J. T. Dalton, a good baritone, was the Col. Calverley; Henri Learock, Murgatroyd; Louise Manfred, Lady Angela; Pauline Hall, Lady Saphir; Rose Wilson, Lady Ella; and Gertrude Orme a first-class Lady Jane. The chorus was fairly large, under good control, and the feminine portion was pretty. Mrs. Leland and artist Vooghlin deserve great praise for the superb setting they gave the piece. It was the finest production of the season, viewed from a scenic standpoint."

MANN'S COMIC-OPERA COMPANY sang "Boccaccio" at the Academy of Music, Reading, Pa., Dec. 7, and returned 10 and gave "The Mascot" to large business. They sang in Bethlehem, Pa., 12, Lancaster 13, Harrisburg 14, going to Wheeling, W. Va., 15, Columbus, O., 16, 17, Lafayette, Ind., 19, Chillicothe, O., 20.

THE MARIE LITTA CONCERT COMPANY were announced to sing at the Grand Opera-house, Reading, Pa., Dec. 10, but owing to exceedingly slim attendance the concert was not given.

THE ACME OPERA TROUPE (C. D. Hess) opened at the Opera-house, Louisville, Ky., Dec. 12, for two nights, in "Olivette" and "The Mascot." This is their second visit this season. The Comley-Barton Co. in "Patience" closed 10, after a week of fine business. Route: Springfield, O., 12, Columbus 13, Erie 14, Bradford 15, Rochester 16, 17, and open in Boston 19.

MADAME GERSTER and company in Italian opera will regale the Louisville, Ky., people Dec. 15, 16.

"WILLIAM TELL" was sung by Mapleson's company at the Brooklyn Academy of Music, Dec 8, to good business. "Aida" will be given 15.....The following performances are also announced to take place at the same house: Patti and company in concert 16, Philharmonic rehearsal afternoon of 16, Philharmonic concert 17, "Patience" by Rice's Opera comique Company 19, 20, same opera by Comley-Barton Company week of 26.

LADY VOCALISTS are wanted. Address "Good Singers," care of this office.

A BASS SINGER wants an engagement. See F. J. Joseph's card.

SPAULDING'S BELLRINGERS appear in Queen's Hall, Montreal, P. Q., Dec. 26, for Christmas week.

CHARLES BREW, tenor, who has been confined through sickness at his parents' residence, in Cleveland, for the past seven weeks, is able to be round again, and will probably shortly leave to fulfill an engagement in San Francisco.

THE METROPOLITAN MUSICAL SOCIETY is the title of a new amateur club recently formed out of Crook's Band. Jas. Shelton, the amateur cornet-player, will be the conductor.

VARIETY HALLS.

THE CLIPPER ALMANAC.—Those of our patrons who desire to advertise in the next edition of THE CLIPPER ALMANAC are requested to send in their copy so as to reach this office not later than Dec. 24, and as much earlier as possible. For rates, etc., see advertisement.

WARD'S OPERA-HOUSE, Fall River, Mass., did a good business the past week with the Grinnell Combination, which closed Dec. 10 to take the road. Arrivals 12: The Megatherian Four, Chas. Diamond, Venus, Chas. Redmond, Georgie Blake, Naoui, Nellie Collins, Grace Burton, and Ned Wambold.

LEAVITT'S RENTZ MINSTRELS played in Meriden, Ct., Dec. 8, Holyoke, Mass., 9, Springfield 10, Pittsfield 12, North Adams 13, and are due in Schenectady, N. Y., 14, Gloversville 15, Johnstown 16, Canajoharie 17, Ft. Plain 19, Little Falls 20, Ilion 21, Rome 22, Oneida 23, Norwich 24.

JUVENILE PERFORMERS are wanted for a juvenile concert and variety troupe. See card of Box 292, Clarinda, Ia.

PEOPLE are wanted for the London Ghost Mystery Show, as advertised by Manager Geo. W. Fechner.

WM. J. MILLS, mystic-change artist, after a long absence, will return to America at an early date. He announces that he has an entirely new entertainment.

A LADY-SINGER and organist and a song-and-dance artist, comedian, etc., are wanted by Sig. La Cardo, who advertises.

A LADY PARTNER is wanted for neat Irish song-and-dance, jig and other dancing by Vic, who advertises.

DORA DAWSON closed at the Theatre Comique, Minneapolis, Minn., Dec. 10. John and Polly Lemon and Emma Veneta were to have opened 12. Business good.

THE OPENINGS at Gilmore's Zoo, Indianapolis, Ind., Dec. 12 were to have been the Whitings, Cavana and Mack, P. C. Foy, Four Luminaries, Massey Brothers, McKee and Barker; closed 10: N. B. Shimer and Flora Bingham, Tom and Maud Morrissey, Frank and Clara Mara, Sparks Brothers and the Lamartine Brothers. Business continues very good.

THE FRANK FRAYNE COMBINATION opened at the Olympic Theatre, Chicago, Ill., Dec 12, in "Mardo the Hunter." The Pathfinders closed 11, having played to fair business during the week. They went to Columbia City, Ind., 12, Ada, O., 13, and are billed in Upper Sandusky 14, Massillon 15, Canton 16, Warren 17, Buffalo 19, for one week.

C. H. SMITH'S "UNCLE TOM" COMBINATION appeared Dec. 12 at the Academy of Music, Chicago, Ill. The olio includes Ferguson and Mack, Frank E McNish and the Leland Sisters, and Needham and Kelly. Departures 10: Charles Foster, Howard Dorr and son, and Murphy and Mills.

J. F. SHERRY was the only arrival at the Odeon Theatre, Baltimore, Md., Dec. 13.

OPHELIA STARR and the Mauri Sisters—May, Maggie and Kate—opened at My Theatre, Fort Worth Texas, Dec. 5. Malville and Whiting left 10, and the D'Arley Sisters were to have opened 12.

AT THE VAUDAVILLE THEATRE, San Antonio, Texas, closing Dec. 12 were Lulu Church and Mlle. Cerito. To have opened 12: Alice Sommers.

CHARLES LEROUX, horizontal-bar performer, now traveling with Tony Denier's Troupe, does a number of difficult feats, which are described in our advertising department.

HARRY AMLAR, whose success in his drama of "Counterfeit" is referred to in our business department, opens at the Standard Theatre, Brooklyn, N. Y., Dec. 27, for one week.

THE VIRGINIA TRIO—Turner, Welsh and Harris—now playing in Boston, have made a most gratifying success there. Manager William Harris elsewhere gives them an excellent notice in consequence of their attraction at the Howard Athenæum recently.

GREEN & WELLS' ALL STAR COMBINATION commenced an engagement Dec. 12 at the Crystal-palace Theatre, St. Louis. It includes the Winnetts (Thomas and Lottie), Hall and West, N. B. Shimer, Miss Flora Bingham, Lobey and Howard, Frankie Hall and Etta Morris. Charles Shay is the stage-manager. Business fair.

AT THE THEATRE COMIQUE, St. Louis, Bob Milligan, Eva Bennett, Mlle. Le Etta, Master Willie Peters and Charles Lane and wife were to have opened Dec. 11. Sam Wilbur, Miss Louisa Garland, Hillyer and Ballinger and Florence Levanion closed 10.

FROM SMITH'S OPERA-HOUSE, Grand Rapids, Mich., the departures Dec. 10 were Wright Bros., Heeley Bros., J. B. Wright and Kitty Lennox. To have opened 12: S. F. Renard, Ed. Banker and Florence Wells, John and Daisy Donaldson and Lotta Gray.

LEW COLLINS, who died recently in Chicago, Ill., was not buried by the Elks, as we were informed, but Manager William Emmett of the Academy of Music defrayed the entire expenses of his funeral.

"SKIP, the New York Fireman," was to have been produced Dec. 12 at the Criterion Theatre, Chicago, Ill. Departures 10: C. W. Barry, Wolf and Ryan, Alice Gilmore, J. D. Kelly, and Wade and LaCiede.

LOORENIA, the Hamilton Sisters, Alice Gilmore, Lew Baker, Mlle. Augusta, James Neary, Lillie Hamilton, Frank Lester, Frank Campbell, Charles Forman, Kate Edwards, and John E. McDonough were to have appeared at the Lyceum Theatre, Chicago, Ill., Dec. 12. Departures 10: H. Wentworth, E Leopold, George Spence, Minnie Sartelle, George Burrell and Jennie Montague.

GEORGE GARLAND, Smith and Lawrence, Millie Lafont, Morris Brothers and Lew Braham were to have opened at the Tivoli Garden, Pittsburg, Pa., Dec. 12. Closed 10: The Mendels and Nellie St. John.

AT ENGLISH'S OPERA-HOUSE, Indianapolis, Ind., Hyde & Behman's "Muldoon's Picnic" is billed for Dec. 15, 16, 17. J. Z. Little in "The World, or Saved from the Wreck," billed for 12, 13, 14, has canceled.

BERNARD SLOMAN, the bird-imitator, has brought suit for $500 damages against Wm. Gallagher, proprietor of the Grand Central Theatre, Philadelphia, for breach of contract. Sloman says he was engaged by Gallagher to appear at the latter's establishment for one week at a salary of $100, but Gallagher peremptorily canceled his date.

THE NEW APPEARANCES at the Theatre Comique, Washington, D. C., Dec. 12, were the Gregory Brothers, Prof. White and trained dogs, Harry Clark, Hogan Brothers, the three St. Elmos, Sam Martin, Gibson and Hamline, Will and James Vane and Florence Estelle. There was a good house. The departures 10 were J. W. Wallace, Manning and Drew, Frey and Marshall, Nelson and Alma Curry, and Sullivan and Kearney.

THE BOYLSTON MUSEUM, Boston, Mass., did a good business last week. Departures Dec. 10: Capitola Forrest and Laura Bennett, Mason and Lord, Lulu Wentworth, Carey Brothers and Frank Woodson. Opened 12: Minnie Lee, Mealey and Mackey, Annie Hindle, Lou Sanford, McGlone and Lacy, Carrie Brown, the Ryans, Florence French, Tom Harper and John Casey.

THE BOYLSTON STAR TROUPE, in their travels over the Eastern circuit last week, were heartily received. The company appeared in Concord, N. H., Dec. 12, Newburyport, Mass., 13; thence to Lynn 14, Gloucester 15, Portsmouth, N. H., 16, Lewiston, Me., 17. Cool Burgess, Maggie Cline, the Wesleys, McCarthy and Munroe, the Seamans, Shed Le Clair, Madge Alston, Charles Cardello, and W. C. Turner comprise the troupe.

THE DEPARTURES Dec. 10 from the Gaiety Theatre, Boston, Mass., were Gilliert Brothers, Flora Moore, Dudley Prescott, Allen and Hart, Virginia Trio, Chalet, Ella Hoffmann, and Mattie Vickers and Charles S. Rogers. Business good.

AT THE HOWARD ATHENÆUM, Boston, Mass., the departures Dec. 10 were the Big Four, with their company, comprising Willis Coob, Pat Reilly, Sheehan and Coyne, Luigi Del 'Oro, Harry Woodson, Allie Lange, Susie Markham, Wells, Durand and Watregant, and Prof. Morbach. Business good. Opened 12: W. J. Thompson in "For a Life," supported by Beula Verne, with his trained dogs. In the variety olio Miss St. George Hussey, Emmerson and Clark, J. B. Willis and May Adams, Smith and Leopold, Frank and Lillian White and the Russian Athletes. Next week the burlesque "Michael Strogoff," by Stage-manager Frank C. Wright, will be produced with Mr. Wright in the title-role, Lester and Allen as the correspondents, and George Fortescue as Marfa.

WILLIAM AND CLAUDIA RIPLEY, Edith Andow, the Brazziers, Dell Trudell, Leoline Ripley, Trudell and Rowan were the new attractions at the American Theatre Dec. 12. The departures 10 were Master Dunn, McGlone and Lacy, Lulu Newton, Carrie Boshell, the Hayleys and Annie Hindle.

THE NEW FACES at Gray's National Theatre, Boston, Mass., Dec. 12 were Reilly and Gaylor, La Point and Jackson, John Devoy and George W. Snow. Departures: Dolly Sharpe, Sam Lang, Grace Burton and the Richard Brothers. Business has been good.

THE Zoo Zoo, Memphis, Tenn., was to have opened Dec. 12 under the management of Mlle. Lola, late of the Vaudeville, Atchison, Kas., with Bob Brimmer as stage-manager and the following people: Downey and Thorn, Little Pearl, Nellie Brimmer, Millie Jeannette, Lola and Correll. Fannie Lewis, Annie Thompson and Charles A. Campbell. No wine-room.

THE MINER-ROONEY COMBINATION closed at the Buckingham Theatre, Louisville, Ky., Dec. 11, having played one week to large business. Little Florrie Stirk, bicycle-rider, was presented with a gold medal by the Falls City Bicycle Club 9. They played in Indianapolis, Ind., 12, 13, and are due in Terre Haute 14, Evansville 15, Vincennes 16, Crawfordsville 17, Lafayette 19, Logansport 20, Fort Wayne 21, 22, Richmond 23, Hamilton 24.

W. W. PUTNAM, manager of the Theatre Comique, Richmond, Va., publishes a card recommending W. T. Harris and Louise Young and J. W. Wallace and John L. Flood as fine people in their lines of business.

TOM AND MAUD MORRISSEY are requested to notify Chas. H. Hicks, as per advertisement, how soon they can join Healy's Hibernian Minstrels.

THE ANNOUNCED ARRIVALS at Cain's Gem Theatre, Bradford, Pa., Dec. 12 were the Electric Quartet, the Landis Brothers, the Laiscell Family, Hines and Blossom, Zoe, the St. Petersburg Ballet and Max Arnold. Closed 10: Harry Miner's Comedy Four Combination after a week of large business. They played in Corry 12, Erie 13, and are due in Auburn, N. Y., 14, Syracuse 15, Oswego 16, Utica 17, Saratoga 19, Albany 20, Troy 21, Poughkeepsie 22, Rondout 23, Harlem 24.

JOHN F. WHITNEY, Lizzie Hunter, Emma Whitney, Lester Howard, Chalet, the Ronaldos, Zitella, Clark and Edwards, James Morton, Sullivan and Kearney, the La Rue Family, and the Carrs opened at Monumental Theatre, Baltimore, Md., Dec. 12. Sneibaker's Consolidation closed 10. They did a week of large business.

For continuation of Show News, and Late: News by Telegraph, see page 636.

A DECIDEDLY NOVEL ENTERTAINMENT.

This is certainly the age of novelties, and an entertainment devoid of new hits or appeals must compensate for the absence of these adjuncts by a display of conspicuous genius. Leaving the beaten track, Professor Harry Morrow Parker, 155 Waverly place, New York, the World's Greatest Instructor, has trained a number of very intelligent dogs, and put them upon the road under four distinct troupes, whose wonderful performances and amazing intelligence everywhere win the most unstinted praise. In a late communication the Professor thus closes with a narration of his personal experience. "I have had rheumatism every Spring since I was ten years old without ever finding anything to relieve it until I used St. Jacob's Oil, since which time I have been perfectly free from it. Whenever I feel a pain I use St. Jacob's Oil and experience relief at once. I can safely say it is the very best remedy on earth for rheumatism. It renders splendid service in treating my dogs when they sprain their legs in jumping or other acts."

A BASS SINGER WHO CAN PLAY BRASS WOULD LIKE TO TRAVEL. Address F. J. JOSEPH, Hartford P.O., Norfolk County, Ont. 39-3t*

HAVERLY'S NIBLO'S GARDEN.
LAST NIGHTS, LAST WEEK.
of Colville's realistic and spectacular drama
THE WORLD. Positively your last opportunity to witness this
THE WORLD. great drama.
THE WORLD. ONLY TWO MORE MATINEES,
THE WORLD. WEDNESDAY AND SATURDAY, 2 P. M.
THE WORLD. LAST 2 PERFORMANCES SATURDAY, DEC. 17.
NEXT WEEK.
THE HANLON-LEES, LE VOYAGE EN SUISSE. 39-1t

MADISON-SQUARE THEATRE.
EVERY EVENING AT 8.30. SATURDAY MATINEE AT 2.
The New Play,
EMERALDA, EMERALDA,
EMERALDA, EMERALDA,
EMERALDA, EMERALDA,
written especially for this theatre by
MRS. FRANCES HODGSON BURNETT,
author of "That Lass o' Lowrie's," "Haworths," etc.
SEATS SECURED TWO WEEKS AHEAD. 39-1t

HAVERLY'S FIFTH-AV. THEATRE
Ev'g Evening and Saturday Matinee.
THE EMINENT TRAGEDIAN
JOHN McCULLOUGH,
supported by a very powerful company, under the management of
WM. M. CONNER.
FIRST PRODUCTION of a new Romantic Drama, by the Hon. Lewis Wingfield of London,
THE BONDMAN. THE BONDMAN.
Seats now on sale. 39-1t

THEATRE COMIQUE,
728 and 730 Broadway, opposite New York Hotel.
HARRIGAN & HART, Proprietors. JOHN E. CANNON, Manager.
THE COMEDY THEATRE OF THE METROPOLIS
SIXTEENTH WEEK. HOUSES CROWDED NIGHTLY.
THE GRAND SUCCESS OF THE SEASON.
HARRIGAN & HART AND THEIR STANDARD COMPANY IN
EDWARD HARRIGAN'S LATEST SUCCESS,
THE MAJOR.
with all its new and beautiful scenery, novel mechanical effects, and
THE ORIGINAL MUSIC BY MR. DAVE BRAHAM.
MATINEES TUESDAY AND FRIDAY.
Seats secured six days in advance. 39-1t

HAVERLY'S FOURTEENTH-STREET THEATRE.
Corner Fourteenth street and Sixth avenue
J. M. HAVERLY.....Proprietor and Manager
MATINEE SATURDAY AT 2 P. M.
NO WEDNESDAY MATINEE DURING THE ENGAGEMENT.
Second week, and last but one,
JOS. K. EMMET. FRITZ IN IRELAND. 39-1t

BIRCH & BACKUS' SAN FRANCISCO MINSTRELS.
Opera-house, Broadway and Twenty-ninth street.
THE LAUGHING "SPA" OF AMERICA.
The new burlesque on the reigning sensation.
PATIENTS, OR BUNION SALVE'S BRIDE.
Written by Frank Dumont. Music by W. S. Mullaly.
Birch, Backus, Slavin and all the comedians appear.
Ambulances provided for laughter-exhausted persons.
The Hilarity Powder Effervesces at 8 P. M.
Matinee Saturday at 2 P. M. Seats secured. 39-1t

STANDARD THEATRE, Broadway and 33d st.
WM. HENDERSON.....Proprietor and Manager
R. D'OYLY CARTE'S OPERA COMPANY
in Gilbert & Sullivan's æsthetic opera.
PATIENCE. PATIENCE.
PATIENCE. PATIENCE.
PATIENCE. PATIENCE.
The original and only authorized production.
83D TO 87TH CONSECUTIVE PERFORMANCE.
EVERY EVENING AT 8.15 MATINEE SATURDAY AT 2.15. 39-1t

DALY'S THEATRE, Broadway and Thirtieth st.
EVERY NIGHT AT 8.
THE PASSING REGIMENT,
THE PASSING REGIMENT,
THE PASSING REGIMENT,
THE PASSING REGIMENT,
THE PASSING REGIMENT.
WEDNESDAY AND SATURDAY MATINEES.
SIXTH WEEK. CROWDED HOUSES.
"Terminates amid bravos."—French Courier. 39-1t

ABBEY'S (NEW) PARK THEATRE.
Broadway and Twenty-second street.
EVERY EVENING AT 8.30.
Mr. GEO. R. SIMS' Successful Comedy,
MOTHER-IN-LAW, MOTHER-IN-LAW,
Illustrating:
A Lover's Troubles, An Author's Difficulties,
A Lawyer's Complication, An Actress' Whims,
A Wife's Jealousy and a Society Actor's Assumption.
MATINEE SATURDAY AT 2. 39-1t

GRAND OPERA-HOUSE,
Eighth avenue and Twenty-third street.
POOLE & DONNELLY.....Lessees and Managers
RESERVED SEATS (Orchestra-circle and Balcony), 50 cents.
FOR ONE WEEK ONLY.
HERRMANN—PREMIER PRESTIDIGITATEUR.
HERRMANN AND HIS GREAT EUROPEAN TROUPE,
in their magnificent, marvel ous entertainment.
MATINEES WEDNESDAY AND SATURDAY.
NEXT WEEK, ANNIE PIXLEY IN M'LISS. 39-1t

BOOTH'S THEATRE. Manager, STETSON.
EVERY EVENING AND SATURDAY MATINEE.
Positively last week of
MR. AND MRS. W. J. FLORENCE IN THE MIGHTY DOLLAR.
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MR. AND MRS. W. J. FLORENCE IN THE MIGHTY DOLLAR.
MR. AND MRS. W. J. FLORENCE IN THE MIGHTY DOLLAR.
Seats, $1, 75cts. and 50cts.; Gallery, 25cts.; Admission, 50cts.
MONDAY, DEC. 19, THE VOKES FAMILY.
Their last appearance in New York. 39-1t

THE CASINO,
FORTY-FIRST STREET AND BROADWAY.
MR. E. G. GILMORE.....Lessee and Manager
LAST WEEK OF LAST WEEK OF
LAST WEEK OF LAST WEEK OF
HANLON-LEES LE VOYAGE HANLON-LEES
HANLON-LEES HANLON-LEES
HANLON-LEES EN SUISSE. HANLON-LEES
MATINEE SATURDAY AT 2. EVENINGS AT 8.15.
Admission, 50 cents. Telephone, 211 Thirty-ninth street. 39-1t

TONY PASTOR'S NEW 14TH-ST. THEATRE.
Fourteenth street, between Third and Fourth avenues.
Matinee A GRAND BOOM OF FUN. The
Matinee GO WEST ON THE EMIGRANT TRAIN, The
every WITH ITS GREAT SCENE
Tuesday THE INTERIOR OF EMIGRANT CAR. Emigrant
Tuesday TONY PASTOR, JACQUES KRUGER, Em grant
and WOOD, BEASLEY, AND WESTON BROTHERS,
Friday. THE GREATEST COMIC MUSICAL FOUR. Train.
Friday AND A SPLENDID SHOW OF FUN. [39-1t] Train.

HARRY MINER'S
EIGHTH-AVENUE THEATRE,
Nos. 312 and 314 Eighth avenue, New York.
HARRY MINER AND THOMAS CANARY.....Proprietors
Open for the Season.
Specialty artists can secure 10, 12 and 16 weeks' engagement at both theatres by addressing HARRY MINER,
8-1t-tf 165, 167 and 169 Bowery.

HARRY MINER'S
NEW THEATRE,
Nos. 165, 167 and 169 Bowery, New York.
HARRY MINER,
1-tf Sole Proprietor and Manager.

WALDMANN'S OPERA-HOUSE,
NEWARK, N. J.
FIRST-CLASS DRAMATIC STARS and SPECIALTY ARTISTS can arrange time by addressing the undersigned.
FRED WALDMANN, Manager.
S. K. CHESTER, Stage-manager. 3t-13t

Parker's American Theatre,
443 AND 445 THIRD AVENUE.
RICHARD PARKER.....Proprietor and Manager
Matinees Tuesday, Thursday and Saturday.
Combinations, Specialty Artists and Dramatic Stars wanted at all times. Address by letter, DICK PARKER,
34 tf Manager and Proprietor.

NEW NATIONAL THEATRE,
104 AND 106 BOWERY, NEW YORK.
MICHAEL HEUMAN.....Proprietor and Manager
W. T. DULANY.....Stage-manager
OPEN ALL THE YEAR ROUND.
DRAMATIC STARS AND FIRST-CLASS SPECIALTY ARTISTS
35-13t WILL PLEASE ADDRESS AS ABOVE.

Campbell's Garden Theatre
Vernon avenue, between Third and Fourth streets, Hunter's Point, L. I. City. Grand variety performance every Monday, Thursday and Saturday nights. Variety performers having three nights a week open, address HARRY J. CAMPBELL, Manager, as above. 39-1t*

WANTED—Engagement to play Clarionet and Alto. Prefer hall show. Have references. F. M. JOSLIN, Barnesville, Minn. 1t*

BROADWAY THEATRE, Broadway and Fourth st., Westmoorland. Every evening at 8. Matinees Tuesdays and Saturdays at 2. Wanted, variety, specialty and dramatic stars at all times. Apply or write as above. B. R. MAYERS, Manager. 39-1t*

WANTED, SINGING SOUBRETTE, Song-and-dance Artists, Ventriloquist and Specialty Performers. Also a good Pianist for a few nights. Address GOOD PAY,
39-1t* Care of CLIPPER.

IMPORTANT NOTICE.
THEATRE COMIQUE, JERSEY CITY,
36 and 38 Newark avenue.
JAS H CUMMINGS.....Business-manager
All artists having dates at the above-named theatre will please bear in mind THAT THEY ALL HOLD GOOD. Please send in your business ten days in advance to JAS. H. CUMMINGS.
N. B.—ROBT. W. BUTLER is no longer connected with this house. 39 1.*

Jersey City Opera-house
BUTLER & KENNY.....Proprietors and Managers
A strictly first-class family resort. Playing only the leading variety artists. Come and see us at the OPERA-HOUSE either before or after you have looked in "The Spittoon." 39- t*

A CARD.—W. T. Harris and Louise Young, and J. W. Wallace and John L. Flood having played successful engagements at my theatre, I must say they are fine people, and I would be pleased to meet some more of the same sort. W. W. PUTNAM, Proprietor and Manager, Theatre Comique, Richmond, Va. 39-1t*

WANTED,
two young ladies, good vocalists; must be young and good looking. No stage experience necessary. Only such with good voices need write. Address, with photo., "Good Singers," care of CLIPPER. *

FOR SALE,
PUNCH-AND-JUDY FIGURES, FRAME AND SCENES. All in good order. Also a set of apparatus, suitable for the stage, at a very low price. Address H SCHMITZLER, 208 E. Fourth street, N. Y. P. S.—Please write to the above address until Jan 15, 1882. 39-1t*

WANTED—By an experienced Pianist, A SITUATION WITH A DRAMATIC OR CONCERT CO. Will do solo or orchestra playing. Formerly with Billy Marble. Address
39-2t* CARRIE BAILEY, Stoughton, W's.

NED STRAIGHT, Burlesques, Comic-operas, Sketches, Lectures, Songs, Words and Music, composed to order. (Send stamp for answer.) 273 Elizabeth st., above Houston st., New York. 39-1t*

WANTED—A GOOD BILLPOSTER.
Salary twenty dollars per month. Address THOMAS DAVIS, Agent, Abbey's "Uncle Tom's Cabin" Co., Dover, N. J. 39-1t*

WANTED—JUVENILE OR WALKING GENT, one who plays brass preferred. Also Musicians for Brass Band and Orchestra. Apply by telegraph, STERLING COMEDY CO., White Haven, Pa., Dec. 14, 15, Mauch Chunk 16, 17, Hazelton 19, Drifton 20, Ashland 24, Mt. Carmel 22, 23, Sunbury 24. 39 1t*

THE ONLY VENTRILOQUIST IN THE COUNTRY,
E. D. DAVIES.
Grand Central Theatre, Philadelphia. For vacant dates address to his sole agent, J. ALEXANDER BROWN,
39-1t 64 East Fourteenth street, New York.

MUSIC HALL,
MANCHESTER, N. H.
All dates canceled. House closed. M. P. HORNE & CO. 39-1t*

WANTED,
for FORHAN'S DRAMATIC COMPANY, a leading-lady who sings. Address SIMON J. FORHAN, Carthage, Mo., Dec. 12 to 18; Oswego, Kas., 20 to 27. 39 1t*

TOM AND MAUD MORRISSEY,
send lowest terms by telegraph and how soon you can join Healy's Hibernian Minstrels. Address CHAS. H. HICKS, Cohoes, N. Y. 1t*

WANTED,
a first class WALKING-GENT and a WALKING-LADY also. State lowest salary. CHAS. E HAMILTON, Lewisburg, Union Co., Pa.
DAVE REACH, WRITE. 39-1t*

TIGHT-ROPE WALKER
wanted to give exhibition before the Hall, one who can play in pantomime and make himself generally useful, for Col. Robinson's "Humpty Dumpty" Company. See route in this paper. 39-1t

THE COPARTNERSHIP HERETOFORE IN EXISTENCE, which constituted
VALKINGBURG & CO.'S UNITED SHOWS,
HAS BEEN AGREEABLY DISSOLVED. J. R. W. HENNESSEY becoming Sole Proprietor and Manager. FIRST-CLASS SPECIALTY PEOPLE desiring a long engagement, address SAN ANTONIO, TEXAS. Will advance fares from St. Louis or New Orleans.
39-1t J. R. W. HENNESSEY.

WANTED
immediately, specialty people in all branches of the variety and minstrel business. Those who double in band preferred. Also, musicians who double, and sixteen young ladies for first-part, who must be good lookers and dressers. Season 20 weeks, commencing Dec. 22. State lowest terms in first letter, and those giving best terms we will answer by telegraph. Address MARKS & ROSS, managers "Fun at a Picnic," corner 123 Woodward avenue, Detroit, Mich. 39 1t*

JAPANESE TOMMY,
The Smallest and Most Versatile Comedian in the World,
is now meeting with unbounded success in his latest PRIMA DONNA ACT in la Patti and FAMOUS STUMP SPEECH.
Fifth week and re-engaged until January, 1882.
39-1t* Address 90 Sixth Avenue, New York.

AGAINST THE WORLD.
I have had NO AGENT ON THE ROAD since Nov. 28. BEWARE STOLEN CONTRACTS and TREASURER'S ORDERS. ALL BUSINESS COMMUNICATIONS to permanent address, 414 Cumberland street, Brooklyn, L. I.
J. Z. LITTLE.

WANTED, address of all ladies who played Mary Howard, the discarded wife; and gentlemen—Richard Howard—in original "Saved from the Wreck," season of 1872 to '74. Address as above. 1t*

CLARK'S OLYMPIC GARDEN,
Eighth and Vine streets, Philadelphia, Pa.
Open every evening. Handsomest resort in Philadelphia. Patronized by our best citizens. Female specialty artists wanted
39-1t* Address JOHN H. CLARK.

NOT MERE FLATTERY, BUT TRUTHFUL CRITICISMS
CLAIRE SCOTT,
THE TALENTED ENGLISH ACTRESS, under the successful management of
FRANK J. PILLING,
GENERAL ADVERTISING AGENT COUP'S MONSTER SHOWS.
WHAT THE ATLANTA CONSTITUTION of Dec. 10 says: Miss CLAIRE SCOTT in comedy, supported by Mr. S. K. Coburn and company, appeared at De Give's Opera-house in the character of Lucretia Borgia, to quite a magnificent audience. The dressed Borgia is a character hard to interpret and difficult to impersonate. Miss SCOTT'S quick transitions from the contemplation of a diabolical revenge to the almost idolatrous love for Gennaro; then in the court scene when pleading for his life; and her personations of the doting mother and demoniac duchess, bore evidence of her being an actress of merit. She possesses superb physique, mobile features, grace of gestures and a voice strengthened to the tragic tones, and we see in her the promise of a future queen in the realm of highest dramatic art. She has every facility to realize her ambition and doubtless the courage to demand that success which her abilities fairly command. Though at the threshold only of her career, she displays grand powers to hold the hearts of her hearers and play upon them through the full gamut of the emotions. In the hands of so successful a manager as Mr. Pilling, her rise to the head of the profession should be rapid and steady. The support last night was very good and satisfactory.

ROME GA.) DAILY BULLETIN, Dec. 9, speaks: CLAIRE SCOTT.—Last night CLAIRE SCOTT rendered Camille, and to say that her acting was grand does not half express it. We can only reiterate what we published before, that a better star never appeared in the South. Camille is a character which has been attempted here before by actresses who were considered fine, but we say, without fear of contradiction, that alongside of Miss SCOTT they are failures, for never before have we seen such deep and impassioned acting. We speak strongly, because we believe that true merit deserves recognition. Time and time again have we had stars and companies come through the South who made the most exaggerated promises, but they mostly failed to keep them; and we confess now that when Mr. Frank J. Pilling announced in such strong language the coming of his star that we did not believe the half of what he told us; but we now has en to say that should he ever again announce his connection with any company we should not hesitate to believe all he says of it. He has now, without doubt, an attraction that far outmerits any previous effort. To our brethren of the press we say, you need have no fear of saying too much of Miss SCOTT, for we predict that within a short time she will head the list of famous stars, and should she next season again visit Rome she will meet with a generous welcome. In saying farewell to Miss SCOTT, we offer her, in the name of our people and ourselves, our most profound thanks for the finest rendition of dramatic performances ever seen in our opera-house. Mr. Pilling, her manager, has our wishes for success, for certainly he deserves it, and we can assure him that no matter what company he leads, his name will be a guarantee of a first-class performance and a full house.

Managers of first-class houses only address
FRANK J. PILLING, Manager,
Columbia, S. C., until Dec. 17; Goldsboro, N. C., until Dec. 21
Permanent address, J. B. JEFFERY'S PRINTING-HOUSE, Chicago, Ill. 39-1t

TONY PASTOR'S TRAVELING COMPANY,

NOW PERFORMING TO CROWDED HOUSES AT

TONY PASTOR'S NEW FOURTEENTH-STREET THEATRE,

WILL START ON ANNUAL TOUR IN APRIL. [34-tf] TONY PASTOR, Sole Proprietor.

JUXTAPOSITION.

"MANAGERS, ATTENTION."

A CARNIVAL OF FUN. MATCH IT!

HICKS' ORIGINAL GEORGIA MINSTRELS,

ENLARGED AND REORGANIZED FOR THE SEASON. A MEASURELESS CONSTELLATION OF GENUINE COLORED ARTISTS,

far surpassing any similar organization in existence. NO CHAIR-WARMERS OR DUMMIES. Each member a performer far surpassing all others ever before the public. Among them are the following: Chas. Crusoe, Pete Devonear, Ali Smith, Roger Haycraft, John H. Taylor, Harry Robinson, Joe Holcombe, W. Somerville, Geo. Brown, L. S. Hunter, Lewis Brown, Chas. Boyer, Frank Anderson, Jos. Costley, R. Wilcox, H. Dias, F. Grimes, W. Reynolds, Chas. Williams, Barlie Robertson, D. Moore, R. McAfee, Geo. Wilson, H. Allison, Horace Copeland, W. A. Evans, Charlie Shorts, Alex. Hunter—Steamboat Bill.

INFINITELY THE BEST COLORED COMPANY EVER KNOWN.

THE FAMOUS GEORGIA BAND

(PROF. W. H. HENDERSON, Leader).

20 SELECTED MUSICIANS, 20, in their new and magnificent uniform, manufactured by REED'S SONS, Philadelphia, will give a GRAND PARADE DAILY WITH THE CHAMPION DRUM CORPS (CHAS. SHORTS, Drum-major). This organization will visit all the principal cities South and West during the season. Don't confound us with any of the small imitations of Georgias now traveling. ENTIRE NEW PRINTING, AND PLENTY OF IT.

NOTICE.—Hall Agents and Managers who have played us before and booked us with another manager for a return visit will please communicate if they desire the dates filled with the same company, to Louisville, Ky., until Dec. 29.

CHAS. B. HICKS, Manager; JOHN J. KANE, Treasurer; J. J. SHOWLES, General Agent; CHAS. HIRCH, Press-agent; JAS. HINES, Lithographer; H. FORBES, Programmer; JOHN H. TAYLOR, Stage-manager; F. GRIMES, Prompter; WM. REYNOLDS, Wardrobe; A. SMITH, Baggageman. WANTED—Baritone and First-tenor Player for Band, Performers in all branches, Vocalists, Song-and-dance Artists. Address as above. State lowest salary to avoid waste of time. 39-1t*

WANTED,

FOR WEEK COMMENCING JAN. 9, 1882,

A FIRST-CLASS COMBINATION

AT THE

HOWARD ATHENÆUM, BOSTON, MASS.,

ON CERTAINTY OR PERCENTAGE.

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Smith, Waldron, Cronin and Martin,

FIRST-CLASS

Novelties and Specialties.

Address HARRY D. GRAHAME, Manager Big 4, London Theatre, New York. 39-1t

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ALLEN THOMAS,

Comedy and Character, from Princess', London—Englishman in Kiralfy's Strogoff—at liberty Dec. 31. Address care of CLIPPER. 1t

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SATAN,

THE DEMON FIRE-FIEND

AND EQUILIBRIST,

who has been re-engaged for the coming season for the New Great Pacific Circus, makes his FIRST APPEARANCE IN NEW YORK CITY, AT VOLKS' GARDEN, for one week, commencing Dec. 19.

Managers of Pantomime Troupes or FIRST-CLASS Variety Theatres can address SATAN, Volks' Garden, New York City. 39-1t*

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VARIETY AND DRAMATIC AGENT,

OVER HARRY MINER'S THEATRE,

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SPECIALTY ARTISTS DESIRING TO VISIT THE EAST will please send me their business, and I will secure them an opening in New York and other Eastern cities. Managers requiring people quick, as in case of disappointment, will do well to wire me, and I will submit list of people open. Artists booked with me should keep me posted at all times as to their open dates. WANTED, FOR A TRAVELING COMPANY, A FIRST-CLASS LEADING-LADY; must be good-looking; a good soubrette and a G rman comedian. Apply by letter. WANTED, SEVERAL STRONG SPECIALTY CARDS in New York, for Dec. 26 and Jan. 2. Apply at once. WANTED, TO PURCHASE A SMALL STEAM CALLIOPE in good order. WANTED, A NUMBER OF EXPERIENCED EXTRA BALLET AND FIRST-PART LADIES. Long engagement at good salary. Telegraph address, all hours day or night, KNAPP,
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Weston and Henson and Henry Talbot, write at once. Salary sure, and must be reasonable. Address all communications to

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HARRY GUION, Business-manager 39-1t

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Performers in every branch of the Circus business: Riders, Leapers, Tumblers, Acrobats, Gymnasts, Lady Aerialists, Sensational Performances, Musicians, Concert People, Side-show Features, and Ten good Billposters. Also wanted to purchase, Performing Animals of all kinds—Horses, Ponies, Mules, Dogs, Goats, etc. Consider 30 days' silence a polite negative. Address FRANK A. ROBBINS,
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SPECIAL NOTICE TO MANAGERS.

Having closed my Branch Office at 169 Bowery, over Miner's Theatre, and in consequence transferring to my main office all business heretofore transacted there, I take this method of thanking them for their past favors, and request a continuance of their business, and that on their arrival in this city they will call on me. I can supply at short notice novelties for the holidays, such as pantomimes; also first-class dramatic attractions.

DRAMATIC AND SPECIALTY ARTISTS

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Prop. Brown's Dramatic Agency,

64 E. FOURTEENTH STREET.

Corresponding Secretary, HARRY A. LEE. 39-1t
Ladies' Entrance, 156 Fourth avenue.

THE ACKNOWLEDGED STAR

OF TWO CONTINENTS.

AMERICA ENDORSES ENGLAND'S VERDICT.

MISS ST. GEORGE HUSSEY

THE GREATEST OF ALL LIVING FEMALE IRISH MALE-IMPERSONATORS.

STILL WITHOUT EVEN AN IMITATOR.

Owing to the inconvenience attending one-night stands, Miss Hussey has been obliged to cancel season's engagement with HYDE & BEHMAN'S STAR SPECIALTY COMBINATION.

OPEN FOR ENGAGEMENTS

IN FIRST-CLASS VARIETY AND VAUDEVILLE THEATRES.

Read the following from her late managers:

BROOKLYN, Dec. 9, 1881.

TO MANAGERS: We take great pleasure in recommending to your favorable notice Miss St. George Hussey, who has been a member of our "Star Specialty Company" during the present season, and who now leaves same solely on account of disinclination to travel. This determination on her part we regret exceedingly, as she is a fine performer and has MET WITH UNQUALIFIED SUCCESS, not only upon the road, but at our Brooklyn Theatre, so well are the public as well as ourselves pleased with her act that we have already made a return date for her this season, and will be pleased to engage her AT ANY TIME in the future she may desire.

Respectfully, HYDE & BEHMAN.

CULTURED BOSTON LEADS BY GIVING MISS HUSSEY THE FIRST DATE. TONY PASTOR FOLLOWS FOR THE 19TH. PROVIDENCE (R. I.) SECURES A CHRISTMAS ATTRACTION.

ALL COMMUNICATIONS MUST BE ADDRESSED TO HER SOLE REPRESENTATIVE.

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P. S.—Having settled all misunderstandings, reference to which was made in my personal letters to managers, I request all letters concerning engagements to be addressed to
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NEW THEATRE, 165, 167 and 169 Bowery, New York, HARRY MINER, Sole Proprietor. EIGHTH-AVENUE THEATRE, New York, between Twenty-fifth and Twenty-sixth streets, HARRY MINER and THOMAS CANARY, Proprietors. Both Theatres are open the year round. FIRST-CLASS TALENT can get from 10 to 15 weeks by applying as above.

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ETHEL LYNTON,

THE LEADING EXPONENT

OF

OPERA-BOUFFE IN AMERICA.

READ PRESS NOTICES OF SAN FRANCISCO, CAL.

The opera calls for a very large cast, and, while all were good in their degree, it is necessary here to make special mention of a few of the leading characters. Of these, Miss Ethel Lynton deserves the first place. Her performance of Rene Defaure, or Donna Juanita, is better than anything she has yet undertaken. Her acting is always good; but this is a part beset with peculiar difficulties. Her rôle is that of a young man disguised as a woman. Did a real man play the part there would be little difficulty in his amazing the audience by the masculine *gaucheries* which he would naturally be guilty of; but when a woman undertakes the rôle it becomes very complicated, for she has to maintain her disguise with a false and affected coquettishness, which (being, like all her sex, an accomplished coquette and not a sham one) she must find it very difficult to assume. As a woman playing the man under cover of a petticoat, however, Miss Lynton succeeds admirably.—NEWS LETTER.

Miss Ethel Lynton, now that her nervousness, consequent upon a first appearance before a strange public, has entirely disappeared, sings and acts the title rôle with feeling and rare discretion. This lady possesses a good voice and presents an attractive stage picture. She has become quite a favorite with the patrons of this theatre.—POST.

But to Miss Lynton must be given the palm as Rene Defaure, upon whose mischievous pranks the whole plot of the play turns. In many of the situations she closely resembles Lotta, the old San Francisco favorite.—VANITY FAIR.

THE TIVOLI.—"Lurline" continues to draw crowded houses at this popular place of amusement, and the entertainment well deserves the success it has met with. Miss Ethel Lynton as Lurline combines the advantages of being a good singer, a capable actress and a pretty woman.—CHRONICLE.

REPERTOIRE:

"ROSE OF CASTILE," "SATANELLA," "LURLINE," "DONNA JUANITA," "MASCOT," "OLIVETTE," "PATIENCE," "SORCERER," and "PINAFORE."

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MR. JOHN W. RANSONE

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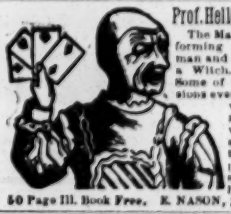

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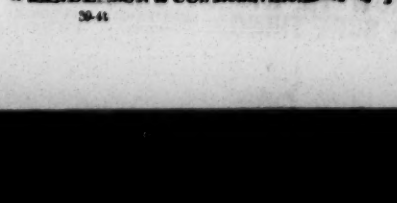

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EMERSON'S OPERA-HOUSE, late the Standard, has been crowded during the past week with audiences both large and fashionable, and nightly the managerial heart's-ease, "Standing-room Only," has been displayed at a very early hour. With a constant change of programme and good performers there is no reason why, in this city, a minstrel company should not enjoy a long and uninterrupted popularity.—CALL, Nov. 6.

Indeed, it has come to such a point that if one wants to hear real singing, they must stroll down street to the minstrels. "La Mascotte" is a lively little opera, full of fun and music, but there is not a voice in all the troupe to compare with Billy Emerson's when he sings "Mary Kelly's Beau." Not much of a song, it is true, but written just within his register, while his burlesque French song, afterwards, brings out all the notes of which he is getting just a little proud. By the way, what a reputation the Big Four are making for themselves, although their circus is not so successful as their condensed dramas were, for there is something irresistible in the ridiculing of a drama which has drawn unwilling tears. One laughs as readily as one has wept—more readily, perhaps, for the minstrels draw bigger houses than "La Mascotte," with all its pretty stage-settings, or "The Colonel," with its effervescent mirth, and crisp, bright dialogue.—BETSY B.'S LETTER IN ARGONAUT, Nov. 26.

STANDARD THEATRE.—The yellow card announcing that standing-room only could be obtained was placed in the lobby of the theatre every night, much to the disappointment of the late-comers, who had to turn away from the doors or content themselves with perching upon their tiptoes to get a glimpse of the stage. The success of Billy Emerson's new minstrel company is a gratifying sign of the resumption of interest in the theatres.—EXAMINER, Nov. 6.

It is certain that the public are to be equally congratulated with Emerson. He takes their coin, but at the same time gives them ample compensation in return for it. He deserves a substantial recognition, and he obtains it. His company is one of the best in its special lines that have for many a day played in this city, and we feel assured the season will be a prosperous and paying one.—EVENING POST, Nov. 5.

EMERSON'S THEATRE.—"Standing-room Only" continues to be displayed nightly at this theatre before eight o'clock. The average receipts for each night have been ahead of those of the first week during the one just closed.—ALTA, Nov. 6.

The third week of the minstrels has been quite as successful as was their first. An entire change of programme, presented during the past week, drew large houses, and brought out some new specialties and some old but clever sketches.—OAKLAND TIMES, Nov. 5.

Emerson at his cosy Standard has kept his word, and presented a complete change of programme. The public has taken kindly to the minstrels, and the theatre has been crowded to the fullest every evening. Among the more attractive features on the present programme are Olcott's ballad "The Blue Alsatian Mountains," Emerson's "Climb Up" melody, Gus Bruno's heathen imitations, and the burlesque on our late royal guest.—REPORT, NOV. 5.

EMERSON'S OPERA-HOUSE.—Billy Emerson's "bonanza" still holds its own—with standing-room only. The company is really the strongest of its kind ever seen in this city, and, if business only continues a few months longer as it is now, William can cover himself with diamonds from head to foot, and have enough spare cash to endow two or three first-class orphan asylums.—ARGUS, Nov. 4.

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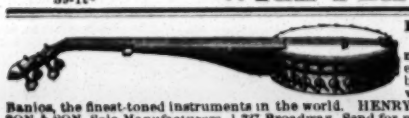

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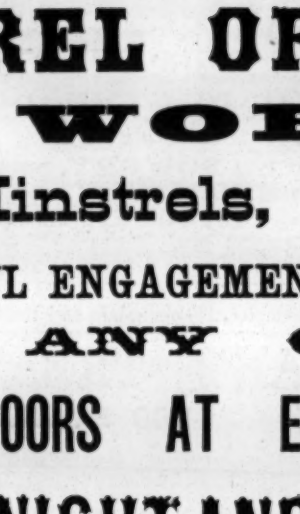

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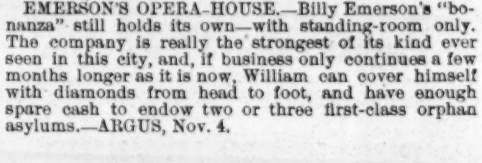

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